SUMMARY

THE DATES OF RĀMA'S BIRTH, MARRIAGE, EXILE AND RĀVAṆA-WAR

Dr.P.V. Vartak,
521, Shaniwar Peth,
PUNE-411 030.

So far all the scholars opined that dates of *Ramāyaṇa* cannot be fixed because there are no details of time measurement in *Vālmīki Rāmāyaṇa*. In fact Vālmīki has recorded all the details in the ancient way; but nobody could decifer those so far. I have done that job in this paper.

To find out the exact dates of incidents in Rāma's life, Astronomical mathematics is used. Calculations are done correlating the Lunar months and seasons with the Precession of Equinoxes. Vālmīki has given the planetary positions and literary maps of the sky at the important incidents. Advantage of these locations of the planets in the Nakṣatras is taken to fix the various dates.

Misbeliefs are screened out by scientific thinking. For example, the gestation period of one year for all the three queens of Daśharatha is not accepted. Nine months pregnancy is taken granted showing evidences.

Rāma's birth date is fixed as 4th December 7323 years B.C. which was *Caitra Śuddha Navamī*.

Day to day events are recorded for one month before Rāma's marriage by Vālmīki. It is proved from this data that Rāma married Sītā on *Bhādrapada Śuddha Tṛtīyā* or 7th April 7307 B.C.

It is proved that after her marriage Sītā lived with Rāma for twenty months and not twelve years or one year. Rāma was 15 years old in marriage and while going to forest he had 17th year completed. The date of exile is 29th November 7306 years B.C. Calculations proved that this was really Thursday as is mentioned by Sīta.

14 years was the period of exile, but before the completion of 14th year Rāma-Ravaṇa War began on 3rd November 7292 B.C. or *Phālguna Vadya Tṛtīyā*. Rāvaṇa was killed on15th Nov. 7292 B.C. or *Phālguna Amāvāsyā*. Vālmīki has given beautiful description of the sky when Hanumān returned from Laṅkā in the morning after successful mission of searching Sītā. It is real and true. From that it is evident that Hanumān returned on *Pauṣa Kṛṣṇa Pratipad* or 3rd September 7292 B.C.

Thus all the important events are traced and their dates fixed. These dates are tallied by calculations taking Solar and Planetary positions of present times.

*****

SUMMARY

THE DATES OF RĀMA'S BIRTH, MARRIAGE, EXILE AND RĀVAṆA-WAR

Dr.P.V. Vartak,
521, Shaniwar Peth,
PUNE-411 030.

So far all the scholars opined that dates of *Ramāyaṇa* cannot be fixed because there are no details of time measurement in *Vālmīki Rāmāyaṇa*. In fact Vālmīki has recorded all the details in the ancient way; but nobody could decifer those so far. I have done that job in this paper.

To find out the exact dates of incidents in Rāma's life, Astronomical mathematics is used. Calculations are done correlating the Lunar months and seasons with the Precession of Equinoxes. Vālmīki has given the planetary positions and literary maps of the sky at the important incidents. Advantage of these locations of the planets in the Nakṣatras is taken to fix the various dates.

Misbeliefs are screened out by scientific thinking. For example, the gestation period of one year for all the three queens of Daśharatha is not accepted. Nine months pregnancy is taken granted showing evidences.

Rāma's birth date is fixed as 4th December 7323 years B.C. which was *Caitra Śuddha Navamī*.

Day to day events are recorded for one month before Rāma's marriage by Vālmīki. It is proved from this data that Rāma married Sītā on *Bhādrapada Śuddha Tṛtīyā* or 7th April 7307 B.C.

It is proved that after her marriage Sītā lived with Rāma for twenty months and not twelve years or one year. Rāma was 15 years old in marriage and while going to forest he had 17th year completed. The date of exile is 29th November 7306 years B.C. Calculations proved that this was really Thursday as is mentioned by Sīta.

14 years was the period of exile, but before the completion of 14th year Rāma-Ravaṇa War began on 3rd November 7292 B.C. or *Phālguna Vadya Tṛtīyā*. Rāvaṇa was killed on15th Nov. 7292 B.C. or *Phālguna Amāvāsyā*. Vālmīki has given beautiful description of the sky when Hanumān returned from Laṅkā in the morning after successful mission of searching Sītā. It is real and true. From that it is evident that Hanumān returned on *Pauṣa Kṛṣṇa Pratipad* or 3rd September 7292 B.C.

Thus all the important events are traced and their dates fixed. These dates are tallied by calculations taking Solar and Planetary positions of present times.

*****

Flying Machines from Vālmīki Rāmāyaṇa

Dr.P.V. Vartak,
521, Shaniwar Peth,
PUNE-411 030.

Usually many scholars say that the aeroplane described in *Vālmīki Rāmāyaṇa* is an imagination. If it is an imagination how it resembles so closely with the modern aeroplanes ? Why other poets of the world have not done such imaginations ? In this paper it is proved that the aeroplane was a reality in the *Rāmāyaṇa* era.

Taking *'Vimāna'* as a big building or a highest part thereof is absolutely wrong, because Vālmīki has differentiated *Vimāna* from big buildings by using Similes of *Vimāna* for big buildings at four places.(*Ayodhyā* 15,17,88; and *Sundara* 17). Air travel by a flying machine is also differentiated from that of Yogic *Siddhi* which is mentioned at three places. (*Ayodhyā* 27, 64; *Araṇya* 24) *Vimāna* as a flying machine is mentioned at eighteen places by Vālmīki. In this paper twenty points of similarity between the *Puṣpaka Vimāna* and a modern jumbo jet are shown.

Other varieties of flying machines such as Helicopter, Gliders, jet fighter and space-ship concealed in *Vālmīki Rāmāyaṇa* are exposed to light by a minute study.

It is proved that Vālmīki has described the Trident situated beyond the pacific ocean (*Kṣīrasāgara*). The Trident is in South America,in Peru, on an offshoot of Mount Andes. It is discovered about thirty years ago. It is phosphorescent and gives out light signals towards the sky. Hence it is seen only from the sky and not from the land or sea. Therefore the modern scientists say that some air-travellers have prepared it. Vālmīki's description suggests that these air-travellers were south Indians. Hundred miles away from this Trident remains of ancient aerodrome are discovered and a little away three golden models of aeroplanes are discovered. The Americans were primitive, they didnot know even a wheel, then who prepared the models and aerodrome ? South Indians is the answer, because there is Indian culture in abundance.

Atmospheric layers are described by Vālmīki, his statements are scientifically true, hence aeroplanes were a reality 7300 years B.C. in *Rāmāyaṇa* era.

*****

KĀLIDĀSA'S INFLUENCE ON THE STORY OF RĀMĀYAṆA

Dr.Gautam V. Patel
"Valam",
111.Svatantrasenani
Nagar, Nawa Wadaj,
AHMEDABAD-380 013.

Kālidāsa and his personality. He proved to be a steam-roller for his predecessors. He has influenced his successors. No one remained uninfluenced. *Uttarakāṇḍa of Rāmāyaṇa* is the later interpolation. The writer of *Uttara-kāṇḍa* has included the story of *Sītā-tyāga* under the influence of Kālidāsa's *Raghuvaṁśam*. Evidences to show Kālidāsa's influence are many. The use of the word *Raghuvaṁśam* in *'anukramaṇikā'* of *Rāmāyaṇa* proves it. Ahalyā became only Rāja in *Rāmāyaṇa*. For the first time Kālidāsa made her *'Śilāmayī'* and in the whole of Sanksrit literature 'Ahalyā became Śilā' was accepted. Kalidāsa new *Uttarakāṇḍa* of *Rāmāyaṇa* but the *sītā-tyāga* was not known to any one before Kālidāsa. Under the influence of Kālidāsa it was later on incorporated in the story of *Rāmāyaṇa*. Even in style etc. of *Uttarakāṇḍa* the influence of Kālidāsa could be traced.

*****

SOME THOUGHTS ON ĀRṢAPRAYOGA

Dr.George Cardona,
School of Arts & Sciences,
Deptt. of Linguistics,
Room 619 Williams Hall
PHILADELPHIA,PA
19104-6305.

The occurrence of "irregular" forms in the epics has attracted the attention both of modern scholars and of traditional commentators. The opinions of modern scholars have varied, from considering such forms somehow archaic to viewing them as vernacular. Such usage is also commonly referred to as 'un-Pāṇinian'. I think it proper to distinguish carefully between a viewpoint that verges on that of historical linguist and a position within a cultural tradition (or traditions) wherein a text like the *Rāmāyaṇa* is handed down. It is also important to avoid limiting what is characterized as 'Pāṇinian' to a domain that excludes *chandas*, since Pāṇini's grammatical statements cover both *laukika* and *vaidika* usage. In this paper, I shall discuss such issues with particular emphasis on the evidence from the *Rāmāyaṇa* and its commentaries.

*****

SOME BASIC FACTS RELATING TO THE RĀMĀYAṆA

Dr.Ramashraya Sharma,
24, Vaishali, Pitampura,
DELHI-110 034 (PH.7222812)

Rāmāyaṇa, the celebrated composition of Vālmīki emerges in Sanskrit literature at the close of the Vedic period. It is natural to expect that in the composition of the *Rāmāyaṇa*, Vālmīki was influenced by the earlier Vedic tradition. Early indological scholars tried hard to establish Vālmīki's indebtedness to Vedic literature for deriving his theme from there but there is no sound evidence to show that the Rāma story is based on any Vedic myth or that it is an allegory of any fact belonging to that period. The *Rāmāyaṇa* is in fact the consummation of the stream of secular writing which was flowing concurrently in this period with the religio-philosophical writings and which, unlike the latter, laid stress on the acts and achievements of human characters.

The *Rāmāyaṇa* is the superb creation of the poetic genius of Vālmīki who is universally acclaimed as the '*ādikavi*'. Vālmīki was not only the discoverer of the (classical) concept of poetry but also the creator of an excellent literary specimen, an inimitable embodiment of harmony between sound and sense or form and matter. Later interpolators have not lent the composition of Vālmīki the character of a '*Kāvya*' or a '*mahākāvya*'; the fact, on the other hand, is that the '*Lakṣaṇa-granthas*' of the later *ācāryas* have been guided by the '*Lakṣya-grantha*' of Vālmīki in the formulation of their concepts of '*kāvya*' amd '*mahākāvya*'.

The *Rāmāyaṇa* originated in oral tradition; it was conceived and designed to meet the requirements of (listening) audiences. Suspicions voiced by scholars about a variety of material contained in the extant *Rāmāyaṇa* are mostly unfounded, for they are raised without taking into consideration the conception and character of the original poem.

The *Rāmāyaṇa* was also preserved in oral tradition for several centuries and in the process underwent several types of changes. However, there is no evidence to show that the original composition of Vālmīki was ever subjected to an overall change or a total reworking. The original poem of Vālmīki comprised six *kāṇḍas* with the seventh as a supplement-*ṣaṭ kāṇḍāni tathottaram.*

The hero of the *Rāmāyaṇa* is indeed, in the conception of Vālmīki, an incarnation of Viṣṇu. But he behaves on earth purely as a human being. Identification of Rāma with Viṣṇu in the *Rāmāyaṇa* should not be viewed as an impact of Vaiṣṇavism which was a later development and of which there are no traces in the *Rāmāyaṇa*.

The Critical Edition from Baroda has tried to reconstruct the text of the *Rāmāyaṇa* but based as it is solely on the evidence of Manuscripts. (without

bringing in the question of Higher Criticism) it rightly does not claim to finally settle the question. Besides, its approach towards the two Recensions of the *Rāmāyaṇa* leaves ample scope for reconsideration.

We do not find any substantial evidence which may lead one to believe that wholesale changes were ever made into the original text of Vālmīki so as to alter its character. On the other hand there are internal references to support the age long tradition that the *Rāmāyaṇa* was from the very beginning a glorious *'kāvya'*, a novel venture in Sanskrit Literature, a superb artistic creation, a perennial source of inspiration for poets to come, an embodiment of highest Vedic ideals and an achievement worthy of adoration even for best of poets. The reconstruction of the original text should be done recognising this basic fact about the *Rāmāyaṇa*.

*****

RĀMA-STORY IN THE RELIGIO-PHILOSOPHICAL WORKS IN SANSKRIT

DR.VIJAY D. PANDYA,
B/3,Gujarat Uni. Staff Quarters,
Gandhi Chotra,Navarangpura,
AHMEDABAD-380 009.

Influence of the *Rāmāyaṇa of Vālmīki*, has not remained confined merely to creative literary works in Sanskrit but, as we all know, its Rāma-story, has almost infinite variations in all types of literature in Sanskrit. Religio-philosophical works in Sanskrit are no exception to this.

It is instructive to note the variations the *Rāmakathā* has assumed in the religio-philosophical works. It is also interesting to critically examine the *Rāmakathā* in a new religio-philosophic set-up. Rāma-story in these new contexts throws up some interesting hints about its possible connection with the orignal *Rāmāyaṇa*, and its various stages of growth.

The character of Rāma in the original *Rāmāyaṇa of Vālmīki* is extremely human and in some way divine also, at some stages of its growth. So the human as well as divine nature of the character of Rāma is perceivable in some of the religio-philosophical works.

So, from this perspective, it is proposed here in this paper to examine some of the post-classical Upaniṣads (or neo-Upaniṣads) and some religio-philosophical works like *Yoga-Vāsiṣṭha Rāmāyaṇa* keeping in view the Rāma-story.

*****

THE INFLUENCE OF VĀLMĪKI'S RĀMĀYAṆA UPON THE VAGGEYAKARA, TYĀGARĀJA

DR.T.SEETHARAMALAKSHMI
TUMULURI,
234,11th,'B' Cross, 20th Main,
J.P.Nagar, IInd Phase,
BANGALORE-560 078.

Carnatic Music is a method by itself to form an article of worship to the great Hindu Gods. Music, as such, takes its origin to the very sound or speech associated with living beings. Sound when systematised to a rhyme and rhythem coupled with the dignity of thought and expression attains a great importance and influence. It is indeed classical music.

One of the theories says that *Vālmīki's Rāmāyaṇa* is also a musical work. Many *ślokas* could be set for music. This delights the hearts of every creature. The string sounds too produce happiness to ears (*tantrīsvanaḥ karṇa sukhaḥ*). Vālmīki sees music everywhere. He finds his hero of the *Kāvya*, viz. Rāma, a '*Saṅgīta loka*'. He describes the sons of his hero Rāma, viz. Lava and Kuśa, the erstwhile musicians who sang Rāma's story before Rāma himself. So *Rāmāyaṇa* is filled with the thoughts connected to Music and Musicology.

Among innumeral people who were inspired severally by *Vālmīki's Rāmāyaṇa*, Tyāgarāja is one. Tyāgarāja belonged to the *Kakarlavaṁśa* of South India but gifted with *Rāmabhakti* and *saṅgītaprajña*. He wrote as many as 660 *Kīrtanas*. He glorified Rāma. He elevates *saṅgīta* to *śāstra* level. Like Vālmīki who elected Rāma as his hero Tyāgarāja too elected Rāma. His *Kīrtanas* are popular in Music Tradition as '*Tyāgarāja Rāmāyaṇa*'.

In this short paper, I propose to discuss about thirty compositions of Tyāgarāja where Tyāgarāja has taken freedom to retell the story of Rāma. There are places where Tyāgarāja grew independent of Vālmīki with all honour to him. He says Rāma was ready to give up his kingdom Ayodhyā to Rāvaṇa in case Rāvaṇa surrendered. He said so since he promised already Vibhīṣaṇa that he would give Laṅkā to him.

Thus Vālmīki in Sanskrit, Tyāgarāja in Telugu language join to immortalise the Music aspect in the personality of Rāma. The paper concludes with a note that Vālmīki's reincarnation is the saint Tyāgarāja himself.

*****

CRISIS MANAGEMENT IN VĀLMĪKI RĀMĀYĀṆA

DR.C.L.PRABHAKAR
Reader in Sanskrit,
234,11th 'B' Cross,
20th Main,J.P.Nagar,
BANGALORE-560 078
(PH.No.640489.

"*Rāmavat vartitavyam na Rāvaṇavat*" is the motto with which the entire *Rāmāyaṇa* ran forth. *Rāmāyaṇa* describes the story of Rāma. It is a great epic depicting the love story of Rāma. However, this *Kāvya* is unusual and greatly unique and highly influential. It covers several aspects of Man and his surroundings with a message that he should be good enough to manage life confronting the crises.

Rāmāyaṇa refers to "*Vyavahāra*". It educates one regarding strategies, management-ways out, in respect of day to day routine of life of humanity '*Vyavahāra*' implied crises-management and also reap its benefits -good, better and different, correspondingly. A glance at *Rāmāyaṇa of Vālmīki* with this view is a worth an interest.

There are several occasions, opportunities to characters figuring in this *Kāvya* to exhibit their own respective managerial abilities to the crises. The aspect itself is varied and vast.

Maharṣi Vālmīki is a '*laukikajña*' although known to be '*Vanaukas*' and therefore he provided means of management to many types of crises relating to private and public life.

Rāvaṇa and Rāma, to be specific, are complementary to a common crisis. Rāvaṇa desires Sītā. Rāma wants back his wife, Sītā. When Hanumān entered Laṅkā, killed Laṅkinī and saw, Sītā, destroyed trees liked by Rāvaṇa etc., Rāvaṇa really felt that was a crisis, a threat to the safety of City Laṅkā, its people and to himself. In order to meet out the crisis, he called a meeting of all Rākṣasas with a desire to get solution to meet the impending crisis. Vibhīsana's review of the crisis and solution to manage that was really dharmic, but Rāvaṇa refused to take it since he had madness to Sītā and wanted not to forgo Sītā at any cost. On the contrary, Rāma's behaviour was rightful. He listened to the Counsel by Hanumān, Sugrīva and Vibhīṣaṇa and so the strength of Rāvaṇa was of no avail.

This paper analysis the situation in five sections in the words of Vālmīki, to conclude that any top administrator, or Business Executive of Today would be benefitted with this course of thinking by Vālmīki and attain peace and happiness in their own world of activity and tension.

*****

RĀMA-RĀVAṆA FIGHT-A REFLECTION OF INDRA-VṚTRA MYTH

Dr. B. N. Bhatt
10.Nagarbhai Chamber,
Opp. Pragati Sahakari
Bank, Nilkamal Society,
Nizampura,
VADODARA-390 002.

As the world of scholars is already in possession of the Critical Edition of the *Vālmīki Rāmāyaṇa*, it is in the fitness of the things now to go beyond the evidence i.e. to commence Higher Criticism.

Regarding the finding out of the source of the Rāma Saga many different theories were upheld by scholars, the world over many of which have proved to be unconvincing.

However the theory held by Dr. H. Jacobi seems to be more reasonable and hence it is briefly stated and critically examined. Dr. Jacobi begins his investigation with the mythological character of Sītā which is beyond doubt. According to Dr. Jacobi Sītā was worshipped as the furrow personified in the *Ṛgveda*. The Sītā of Vedic literature is identical with that of the *Rāmāyaṇa* as indicated by her coming into existence from and disappearing into the ground. Since Sītā is stated to be the wife of Indra or Parjanya in the *Gṛhya* texts, so Rāma must be a form of Indra-Parjanya.

Then the identification of Rāvaṇa with Vṛtra is shown depending upon Rāvaṇa's abducting Sītā as also on the activities of Indrajit and Kumbhakarṇa. The frivolity of the demon of drought resembles the robbing of Sītā.

Hanumat is considered to be the genius of the monsoon and the apes to be the clouds with whose help Rāma succeeds in his task. Thus Rāma becomes a local form of Indra.

Rāma might be an Indo-European god provided some connection of him with the Avestan wind-god Raman qastra be traced. There is a strong possibility as both the countries stand close to each other. A noteworthy fact is recorded stating that just as Raman is united with Mithra, so Rāma with Lakṣmaṇa, Balarāma with Kṛṣṇa and Indra with Pūṣan in the invocation to Sītā in the *Ṛgveda*.

According to Dr. Jacobi the mythological character of Lakṣmana and the legend of Sugrīva and Vālin remain unexplained.

The *Rāmāyaṇa* exhibits a stage when the Viṣṇu cult gains upper hand over the age-old Indra worship in which many features of Indra were attributed to Viṣṇu e.g. being a Daityāri.

Even though not blemishless Dr. Jacobi's theory succeeds in explaining to a large extent the Rāma-Rāvaṇa legend as a reflection of Indra-Vṛtra myth and hence it may be considered as valid tentatively.

*****

THE PAINTER'S RĀMĀYAṆA : SAHIBDI'S PAINTINGS OF LAṄKĀ KĀṆDA

Prof. Ratan Parimoo
Faculty of Fine Arts,
M.S. UNiversity of Baroda,
BARODA- 390 002.

Many Indian artists of different schools have painted *Rāmāyaṇa* in their respective regional schools. These pictorial versions of *Rāmāyaṇa* are as important a corpus concerning this great Indian epic as are the wide range of written versions in different languages of India spread over last several centuries. The most extensive set of paintings illustrating the different kāṇḍs of *Rāmāyaṇa* had been executed during the last years of Rana Jagat Singh's rule around 1650 - 52, in Udaipur. The two artists associated with it are Sahibdi and Manohar, who have to be given the status of great artists judging by the extra-ordinary quality of their work and imagination.

This paper deals with Sahibdi's share, who according to the information available now, had begun his career as early as about 1828 and could be the senior of the two painters. But this specific work by him is the set of folios now put together in an album in which a colophon describes it to have been painted by Sahibdi in 1652. (It is preserved in the India Office Library, London).

In this short paper I am discussing seven paintings which more or less link up together to depict the beginning of Rāma's attack on Laṅkā and the ending with Rāvaṇa's death and mourning by Mandodarī. In painting no. 1, there is a hush silence as the monkey army encircle the outer walls of the city of Laṅkā, while Rāvaṇa's demon army is poised from the inside. The second folio depicts the sudden explosion of the two armies in action attacking each other. The third depicts Rāma and Lakshman lying in an unconscious state as they are encircled by Rāvaṇa's snake weapons. Rāvaṇa plays the trick with Sītā, who is flown over the battle ground to show her the two brothers fallen dead. In another scene, Hanumān flies to the Himālayas to bring the Sañjīvanī. In the next three folios, the painter closes on to the two main adversaries, Rāma and Rāvaṇa, who are now face to face showering arrows on each other. In the next, Rāvaṇa falls and his many heads and arms are cut off by Rāma's weapons. Rāma and his allies greet each other in the lower section of the same folio. The artist has depicted poignant scene of the women of Rāvaṇa's palace mourning his death as they assemble around him led by Mandodarī. The customary untying of her hair on the part of an Indian widow is so dramatically depicted by Sahibdi in this folio.

Sahibdi was a very imaginative painter capable of dramatising the narrative in a very expressive manner. In the three battle scenes he created a stereotype town protected by octogonal ramparts, around which are composed the three

events, first of which was the hush silence preceeding the attack, This was followed by the *vīra-rasa* of the fierce battle in the second page. The third is interspersed with a certain degree of the *Karuṇa* sentiment. In the fourth there is again some *vīra-rasa* connotation as Hanumān flies to the Himālayas. The two folios of confrontation between Rāma and Rāvaṇa are expressive configurations of *vīra* and *bhayānaka* combination. The last one is truly climactic and ends up in extreme *Karuṇa* emotion.

Broadly speaking, Sahibdi's pictorial language is within the parametres of the two-dimensional mode. But due to his narrative and dramatic talents, he introduces just appropriate degree of space and three-dimensional elements as are required for the narrative drama. Thus he stretches to the maximum the possiblities of the essentially two-dimensional Mewari mode to show that it does not impose restrictions on what a painter can do, but that it possible to do so many things inspite of what have been considered its limitations.

*****

THE PROCESS OF APOTHEOSIS OF RĀMA AS DISCERNED IN SANSKRIT WORKS

Dr.(Smt.) A. Bakre
A-4, Jay Prabhat Society,
Sahakar Nagar,
Andheri (W),
BOMBAY - 400 058.

Apotheosis is the conferring through official situal or iconographic means of the status of an immortal God upon a mortal person. The immortal and blessed condition of the Gods differentiates them radically from human nature (Turcan Robert, *Encyclopaedia of Religion*, Vol.I, Mirca Eliade, ed. in chief, Macmillan. Publishing Co., New York, 1987, p.359) and that is why they are regarded as divine.

The history of religions and literary works throws light on the fact that men who are heroized for their outstanding qualities are in the course of time are deified i.e. are regarded as far more superior to human beings. This is true regarding Rāma, the hero of the *Rāmāyaṇa* composed by Vālmīki. It is wellknown that in Cantos II to VI of the *Rāmāyaṇa*, Rāma is glorified as a human hero, but in the Cantos I and VII which are supposedly later additions and hence considered to be spurious, he is looked upon as a Divine Being, an incarnation of Viṣṇu. This difference between the nature of Rāma as reflected in the original Cantos and the same as reflected in the spurious ones marks the beginning of the process of apotheosis of Rāma which continues to develop even later on.

Apotheosis is an inseparable part of the phenomenon of religion. Religion and society are seen to be interacting with each other and bringing about changes in each other. This research-paper aims at taking a review of the process of apotheosis of Rāma in the light of the interaction of these two phenomena.

*****

THE SĪTĀ-HARAṆA EPISODE : ITS IMPACT ON THE CHARACTOR OF RĀMA, SĪTĀ AND LAKṢMAṆA

Shri. J. P. Thaker
69, Manisha Society,
Old padra Road,
VADODARA.

The *Sītā-haraṇa* episode spreads over Cantos 40 to 48 of the *Āraṇya-kāṇḍa* of the Critical Edition of the *Vālmīki-Rāmāyaṇa*. a study of the same leads us to the following observations regarding the three main characters.

1. RĀMA: A valorous dauntless prince always ready to face fights with dreadful demons, but too simple to detect their frauds. A loving husband always eager to fulfill his beloved wife's desires. Probably fond of hunting ! At a critical juncture when he ought to have run back home, he lingers to hunt another antelope and take out its flesh ! He had to shoot a Brahmāstra for killing the deer.

2. SĪTĀ: A faithful and chaste wife unable to bear separation from her beloved husband. Timid, pious and polite, she surpasses her husband in simplicity of nature and as such easily falls a prey to frauds. Acts like just an ordinary woman. Being suspicious about the character of such a faithful, sincere, truth-telling and devoted brother-in-law as Lakṣmaṇa and addressing him in very harsh terms and beating her belly, do not allow her to rise up from the ordinary cadre ! She is obstinate and her obstinate attitude paved the way for her abduction. Her firmness is manifested by her short speeches to Rāvaṇa, as also her devotion to her husband.

3. LAKṢMAṆA: Not short-tempered as depicted in later versions. It is only he who declares firmly the wonderful deer as a fraudulent form of the deceitful demon Mārīca. But Rāma and Sītā disregard his advice. He also pronounced the call for help as a fraudulent one given by the dying demon. This reveals his fore-sight and very high intellectual level. A truth-telling, sincere and dutiful youth, he keeps patience against very harsh speeches of Sītā who was a divinity for him. His statements are pointed and full of confidence. When at last he obeys Sītā's order to go for Rāma's help, he prays to the divinities and even creatures for her protection.

It should be noted that there is nothing extra-ordinary with him like the '*Lakṣmaṇa-rekhā*' which has become idiomatic and proverbial throughout the nation!

In this episode Lakṣmaṇa stands superb, Rāma comes next, Sītā lagging quite behind !

*****

ESSENTIALS OF SCIENCE IN SUNDARAKĀṆḌA

Dr. A.C. Pandey,
42/9, G.I. Colony,
Sahupuri,
VARANASI-221 009.

1. *Rāmāyaṇa* is possibly the first intuitive attempt of this kind in literature. Therefore ordinary literary approach is not wholely sufficient to understand it's meaning.

2. In scientific persuit the place of authentic observation is supreme. We must check the authenticity of Vālmīki's observations.

3. *Rāmāyaṇa* divides the entire flying zone around the Earth in several distinct zones. One mundane and other celestial or divine.

4. The Maināka and Suṣā phenomena have an aura of miracle around them. But Siṁhika phenomenon is quite similar to our modern radar system.

5. Since Rāma does not meet any human in and after *Kishkindhā kāṇḍa*, therefore to conceive Laṅkā as any island on Earth is not correct. The whole *Rāmāyaṇa* story takes a sharp mystical turn in these kāṇḍas.

6. We may not believe on the existence of Super Human beings. But Vālmīki firmly believes in them. For him several types of Devils, Demons and Gods or Devatās are a part of creation. *Rāmāyaṇa* sheds light upon their inter-relationship.

7. Conclusively *Rāmāyaṇa* tells us what ultimately Human-beings can do, or achieve. Moreover it also suggests the way of human living leading to divine.

*****

A NOTE ON "ABHAYA PRADĀNASĀRAM" OF PERIYAVACCAN PILLAI AND VEDĀNTA DEŚIKĀ

Prof.K.K.A.Venkatachari,
Professor & Founder
Director,
Ananthacharya Indological Research Institute,
G.D.Somani School Bldg.,
Cuffe Parade,
BOMBAY-400 005.

In Śrīvaiṣṇava Tradition, *Śrī Rāmāyaṇa of Vālmīki* is known as *Śaraṇāgatiśāstra*. There are *Ācāryas* those who have used *Śrī Rāmāyaṇa* to strengthen their views about the concepts of Śrīvaiṣṇavism such as *Puruṣakāra*, *Kaikarya* etc.

Periyavaccan Pillai (1228 A.D.) who is known as Vyākhyāna Cakravartī has selected some *ślokas* from *Vālmīki Rāmāyaṇa* and has written elaborate commentary on them. He has selected the *ślokas* from 16th Canto to 18th Canto of *Yuddhakāṇḍa* wherein Vibhīṣaṇa was expelled by Rāvaṇa and took refuge with Rāma. This portion of the commentary is known as *Abhayapradānasāra*.

Vedānta Deśika belonging to 1269-1369 A.D. takes the same context and elaborates the concept of *Śaraṇāgati* in his *Abhayapradānasāra*.

This paper will make a comparative study of these two *Abhayapradānasāras* and will try to bring out similarity as well as the uniqueness of these two works.

*****

DEPICTION OF ṚṢYAŚṚṆGA STORY FROM RĀMĀYAṆA BY MANOHAR -A PAINTER FROM 17TH C. MEWAR SCHOOL OF MINIATURE PAINTING

Shri Shailendra K. Kushwaha
Deptt. of Art History &
Aesthetics,
Faculty of fine Arts,
M.S.University of Baroda,
BARODA-2.

I

Manohar is a Rajasthani painter of Mewari origin who is credited for the prolific illustrations of miniature paintings, based mainly on the *Vālmīki's Rāmāyaṇa*, popularly known as *Ārṣa Rāmāyaṇa*. He illustrated as many as seven *Kāṇḍas*, many of them dated and inscribed, contains about five hundred illustrations in numbers. Manohar was patronized by the Mewari rulers of Rana clan, mainly he worked under the reign of Rana Jagat Singhji-I and continued to paint to his successor's reign (A.D.1652-80). he was actively involved in the painting activity of illustrating manuscripts between the period of A.D.1649-1653 (so far the dated material is concerned). Till recently Manohar was associated only with the Prince of Wales Museum, Bombay set of *Bāla Kāṇḍa of Ārṣa Rāmāyaṇa*. Due to nonavailability of all the painted sets of *Rāmāyaṇa* by Manohar, earlier scholars could not manage to give a comprehensive account of Manohar's entire span of active period but fortunately a lot of date material came in to light in recent years, mainly the collection of British Library, London and one very significant set of *Yuddha Kāṇḍa* from the Rajasthan Oriental Research Institute, Udaipur, dated A.D.1651 painted at Chittorgarh.

Manohar's contribution in the development of Indian painting is noteworthy and he must be considered one of the important painter of the Seventeenth Century Mewar School of Miniature Painting who evolved a distinct visual language in order to depict a subject matter from the complex textual source material. Though he was trained under another master painter Sahibdi but Manohar could establish himself as an individual painter with a well-marked style of his own.

This seminar is mainly focusing on *Rāmāyaṇa of Vālmīki* : Higher Criticism therefore art historical indepth study of this painter may prove time consuming, what I have preferred here, is to introduce a set of five paintings, depicting the myth of Ṛṣyaśṛṅga from the *Bālakāṇḍa* of *Vālmīki's Rāmāyaṇa*. These paintings are selected from the collection of Prince of Wales Museum, Bombay. This entire collection contains approximately twenty paintings. They measures 15" X 9" on the average, the obverse bearing the text and reverse illustrating the incident described on the obverse. The colophon on Folio No.78, on the reverse of painting depicting "Rāma and his brothers after their marriage", bears the following inscriptions :

TRANSLATION: "In the year 1649 A.D., on the thirteenth of the black half of Mārgaśīrṣa, Thursday, in the city of Udaipur situated in Mewar, in the victorious reign of His Highness Maharaja Jagat Singh, the painter Manohar (illustrated the MS). The was written by Mahatma Hiranand at the command of the teacher Jasvantji....".

Vālmīki's Ārṣa Rāmāyaṇa was a favourite subject and due to its religious fervour, this epic was always given a important place for illustrations, prepared under a well organised workshop of painters, popularly known as Citro-Kā-Kārkhānā. This entire process of producing the unified illustrated Mss, under the supervision of master artist was a collective factor, which reflects the master painter's stylistic individuality though assissted by many hands.

II

The myth of Ṛṣyaśṛṅga, as selected for the illustration by Manohar, is confined to the adolescence and adulthood of this sage, derived from the *Vālmīki's Rāmāyaṇa* (*Bālakāṇḍa - Sarga* Nos. - 9,10,11th). The birth of Ṛṣyaśṛṅga and his childhood is not narrated in the Vālmīki's version of *Rāmāyaṇa* therefore the transposition of the myth is intentionally avoided. This story of Ṛṣyaśṛṅga is narrated to King Daśaratha by his charioteer and chief counseller, Sumantra in privacy. The story is divided in five episodes and each episode is pictorially represented by Manohar. This set of five paintings are arranged in following order: -

1. Ṛṣyaśṛṅga is enticed by courtesans.
2. Arrival of Ṛṣyaśṛṅga who is being greeted by King Romapāda.
3. Ṛṣyaśṛṅga's marriage, followed by the royal feast.
4. Horse Sacrifice as performed by Ṛṣyaśṛṅga.
5. *Putrakāmeṣṭiyajña* performed by king Daśaratha under the supervision of Ṛṣyaśṛṅga.

The study of paintings, based on the myth is considered by many, a study of the iconography of the images and the identification of a specific myth or allegory as depicted in the painting. But one can not ignore the relationship of the literary sources with the work of art which is to be established. Art History does not confine here but explains all the dimensions or factors and how they are responsible in the process of the making of a work of art. Artist does not

mechanically reproduce images as illustrations for text but works within a given tradition. The iconological study, as conducted by Panofsky, studies these essential human tendencies of that time as reflected in a work of art", which are also reflected in the literature and culture. A work of art should be studied against the background of history of tradition. Panofsky adds that an art historian has to make a comprative study of the work of art to become familier with their tradition.

I have limited myself to the study of illustrated Mss of Ṛsyaśṛṅga's story and the analytical study of both myth and pictorial depiction. How does a painter cope the problem of selecting the visual imageries to justify the synoptic narration of the given text ? What are those climactic points in the given myth to be chosen for the visual representations ?

BIBLIOGRAPHY : -

1. *The Vālmīki Rāmāyaṇa*, Critical Edition, Vol. I, Edited by G.H. Bhatt, M. S. U. Baroda, Oriental Institute, 1960.
2. Mbh· III, 110 - 113
3. Prof. Ratan Parimoo's reference material is used for this paper based on his comprative study of Ṛsyaśṛṅga's myth as derived from the various Buddhist and Purānic textual sources.
4. E. Panocsky, *Meaning in the Visual arts.*
5. S. Chatman, *Story and Discourse*, Cornell Uni. Press, 1980.
6. William Buck, *Rāmāyaṇa*, Barkely and Los Angeles, 1976.
7. H. P. Shastri, Trans. *The Rāmāyaṇa of Vālmīki*, London, 1962.

*****

THE IMPACT OF RĀMĀYAṆA ON JAIN LITERATURE

Dr. V. M. Kulkarni
5, Suruchi Society,
Vile Parle (East),
Bombay - 400 057.

The *Rāmāyaṇa* has exercised profound influence over Indian literatures for more than 2000 years. This paper confines itself to a very general study of the various Jain versions of *Rāmāyaṇa* in Prakrit, Sanskrit and Apabhramsa, beginning with the *Paumacariya of Vimalasuri* (3rd of 4th century A.D.) and ending with *Triśaṣṭi-Śalākā-puruṣa-carita of Ācārya Hemacandra* (later half of the 12th century A.D.).

Rāma, Lakṣmana and Rāvaṇa are regarded in Jain Purāṇas and *Caritas* as Baladeva, Vāsudeva and Prativāsudeva respectively forming part of the sixty three great personages of the Jains. The Jain authors retain, as a rule, the general frame work of the *Rāmāyaṇa* but introduce drastic changes. The motives behind effecting these changes seem to be (i) removing incredible elements (ii) giving realistic

interpretations (iii) ridding the story of divine elements (iv) elevating characters (v) ridding the story of Brahmanical atmosphere and filling the void with Jain atomosphere and (Vi) propagation of basic Jain tenets and doctrines.

There are, however, some divergences in the Jain narratives which have no connection with the Jain faith. In spite of this fact the overall impression we get from these versions is that the influence of *Rāmāyaṇa* is inescepable and irresistible for the Jain poets.

*****

CONTENTS OF UTTARAKĀṆḌA - A CRITICAL EXAMINATION

Dr. M. M. Pathak
E/5, Kalpviram,
Anandbag ,
Nr. Navayug school,
New Sama Road,
vadodara -390 008.

In this paper the different incidents and episodes of the *Uttarakāṇḍa* of the *Vālmīki Rāmāyaṇa* are taken up for discussion. Their interrelation with the foregoing portion of the epic is examined and discussed, the difference of the material from the main epic is brought out seeking to establish the lateness of it chronologically.

*****

ŚŪRPAṆAKHĀ EPISODE IN THE RĀMĀYAṆA

Prof. S.A. Updhyaya
35-A, Surya Kiran,
Pan Gally, B.M.Patha
August Kranti Marg,
Bombay - 36.

Śūrpaṇakhā episode in the *Rāmāyaṇa of Vālmīki* and in the other *Rāmāyaṇas* presents interasting variations. Besides, it throws significant light on the characters of Rāma, Lakṣmana and others. The philosophical suggestions such as the means to attain the God etc, underlying this episode are also discussed in the Paper.

*****

SANSKRIT POETICS AND THE VĀLMĪKI RĀMĀYAṆA

PROF. TAPASVI NANDI
4, Professors' Colony,
Navarangpura,
AHMEDABAD-390 009.

This paper proposes to investigate thoroughly the relationship, if any between Sanskrit poetics and the *Vālmīki Rāmāyaṇa* (R). The method of investigation is to trace as many occurrences of such terms as *guṇa, dosa, alaṁkāra, rasa* etc. in the *Rāmāyaṇa* and try to establish if there could be any positive indication of relationship between the two i.e. Sanskrit poetics and *Rāmāyaṇa*. In the absence of word-index the task has been more difficult than expected, but not impossible. It is feared that perhaps no positive results are likely to follow but some light is thrown on the process of the birth of poetry. A critical consideration of 'śokah ślokatvamāgatah' is also attempted.

*****

SIGNIFICANCE OF DREAMS IN THE RĀMĀYAṆA

PROF.DR.SATYA VRAT SHASTRI
3/54, Roopnagar,
DELHI

Dream is an important motif in Sanskrit literature. In many a work it is used as an indicator of coming events, good or bad. There was a regular science of dreams in ancient India with persons well-versed in it to whom people repaired for the interpretation of their dreams which they themselves could not divine, the events in them being indicated through symbols. The aftermath of the dreams, the heaviness or the easiness of the mind, was well taken to represent their bad effect or otherwise.

In the *Vālmīki Rāmāyaṇa* the dream sequence occurs twice, once in the case of Bharata and the other in the case of Trijaṭā. After Daśaratha's demise, messengers were despatched from Ayodhyā to bring Bharata back. The very night they reached the Kekaya capital, Bharata had a dream wherin he saw his father falling into a pool of cowdung and while swimming in it drinking oil repeatedly. He also saw many other bad things. Bharata feeling highly uneasy on getting up the next morning told his friends that the dream forebode the death either of Daśaratha or Rāma or his own self.

After Sītā in disgust at the threats of the demoness guards was thinking of ending her life, Trijaṭā had a dream wherein she saw Sītā united with Rāma and

Lakṣmaṇa on a palanquin in mid-air followed by many other good things. Trijaṭā concluded thereby that Rāvaṇa was to meet his nemesis and Rāma was to recover Sītā. On hearing the dream, Sītā gave up the idea of ending her life.

In the Rāma story in the *Mahābhārata* Rāma sleeps on a bed of Kuśa grass on the sea-shore to propitiate the sea to make way for his monkey army. The sea appears before him in dream and advises him to ask Nala, a monkey of that name, to build a causeway upon its waters.

In the *Rāmacaritamānasa of Tulasidāsa* the Trijaṭā dream is common to Vālmīki, though much briefer. A dream which figures nowhere else is that of Sītā who sees Bharata comes to Citrakūṭa with a mass of people, sad and afflicted. Rāma on listening to it tells Lakṣmaṇa that it forebodes hearing a bad news.

The *Kamban Rāmāyaṇa* has only one dream, that of Trijaṭā, which in essentials is the same as in Vālmīki though much shorter.

In the *Assamese Rāmāyaṇa* there are two dreams, one of Kausalyā who sees, before the birth of Rāma, the Lord with conch, discus, mace and lotus and the other of Bharata which is common to Vālmīki in essentials.

In the *Ramakien*, the *Thai Rāmāyaṇa*, Rāvaṇa is said to have seen a dream after the renovation of Laṅkā subsequent to its burning by Hanumān. Two hawks, one black and the other white, he saw fighting with each other. The white one kills the black one. He visualizes himself next pouring oil in a coconut shell, placing a wick in it and its lighting by a woman appearing from somewhere with the oil and the shell getting burnt in the process and his palm feeling the heat. Vibhīṣaṇa on being told of the dream the next morning interprets it as indicative of Rāvaṇa's annihilation and destruction of Laṅkā with all its prosperity.

In the *Laotian Rāmāyaṇa* a lonely Nang Khaisi sees once Phra In in a dream, who finding her in love with him, descends on the earth and out of the union of the two is born Vālin.

The dreams figure in quite a few of the versions of the Rāma-story within and outside of India and are used to indicate coming events.

*****

RAMIFICATION OF THE RĀMA-STORY IN THE PURĀṆAS (WITH SPECIAL REFERENCE TO THE CHARACTER OF HANUMĀN)

Dr. M.D. Paradkar
4/11, shah Building,
Bhagat Road, Mahim,
Bombay - 16.

Purāṇas have played a leading role in moulding the ideas of the common man in India No wonder that they have dealt with the story of Rāma which weidded a wonderful influence over the people right from the days of the *Rāmāyaṇa*. It is well known that the process of deificetion of Rāma had already started in the days of classical Sanskrit dramas which went on adding and enhancing the element of *Adbhūta* in the original story of the *Rāmāyaṇa*. Although *Agnipurāṇa* (5th or 6th century A.D.) and *Nṛsiṁhapurāṇa* have not introduced material changes in the *Rāmāyaṇa* story and they appear to treat Rāma as *Mahāpuruṣa* the same cannot be said of other puranas. Even these two Purāṇas the role of Hanumān is significant although some minor changes have been made Chapters VIII, IX and X from *Agnipurāṇa* and *Adhyāyas* 50 to 52 from *Nṛsiṁhapurāṇa* deal with Rāma-story and the latter work has hinted at the deification of Rāma by speaking of the efficacy of *Rāmanamajapa*.

Among other Purāṇas, *Pātālakhaṇḍa of Padmapurāṇa* deserves special mention as it refers to Rāvaṇa bringing in the entire Rāma-story which has similarities with the description of Rāma occurring in the Cantos of *Raghuvaṁśa*. Here one also reads about Rāma's performance of *Aś'vamedha*-sacrifices after assuming the reign of Ayodhyā after killing Rāvaṇa. Hanumānas fierce battle with Subāhu ended in the former hitting the latter on his chest with his foot making him fall into a swoon leading to the dream that made him realise the divine lustre of Rāma. In the *Adhyāyas* 33 and 34 as well as 51 and 53 Hanumānas victory over Vidyunmālin, a powerful ally of *Rakśasa* Rāvaṇa as well as his success in releasing Puśkala the son of Suratha from the clutches of Campaka is graphically described later Suratha was able to defeat Hanumān not by Brahmāstra but with the help of Rāmāstra rendering Hanumān helpless. Evidently this is intended to bring out the invincibility of the devotees of Rāma and to show that their power is really derived from their unflinching faith in Rāma.

The author of *Brahmapurāṇa* intended to attract the attention to the importance of *Kiṣkindhā Tīrtha* which is shown to be efficacious in destroying the sins of people due to the association of Siva as *Śīva-liṅga* was formerly worshipped by Rāma. This is imbolity of even the powerful Hanumān in uprooting the *Śīva-liṅga*. Thus the worship of *Śīva-liṅga* by Rāma is expected to impress upon the people the absence of any conflict between Śīva as well as Viṣṇu.

Skanda-Purāṇa speaks of Hanumān as the protector of Vedic *Dharma* and rally deviates from the known stories based on the *Rāmāyaṇa*. *Adhyāyas* 44 and 45 from *Brahma-kaṇḍa* of this Purāṇa speak of Śīva narrating to Pārvatī the importance ~~importance~~ of the place by name Hanumatkeśvara through the

narration of the Rāma-story. *Avantikhaṇḍa* of this Purāṇa brings out the holiness of *Avantikṣetra* as well as 84 *liṅgas* of Śiva by alluding to the quantities of Hanumān of running to succour of people in distress that he acquired through *Śiva-pūjā* held in esteem by his master Rāma the incarnation of Visnu. It is significant to note that many Purāṇas like *Brahma-Purāṇa, Padma-Purāṇa, Bhaviṣya-Purāṇa* depict Hanumān as the incarnation of Śiva making him eleventh Rudra thereby revealing their attempt to synthesise Śaivism and Vaiśnavism by associating the famous Rāma-data with holy places in the country where performance of penances on the part of erring human beings was expected to liberate them from'*punarapi jananam*' and '*punarapi maraṇam*' by obtaing the final beattitude.

*****

EXPLOITATION OF THE RĀMĀYAṆA THEME FOR CULTURAL CHANGE

DR.M.SRIMANNARAYANA MURTI
Professor and Director,
Oriental Research Institute,
Sri Venkateswara University,
TIRUPATI-517 502.

The Indian cultural heritage is evolutionary and characterised by a continuous search for finding a balance in the material, mental and spiritual aspects of human life against the background of conflicting ideas about the conduct of humān being and the social intitutions with a formidable belief in transmigration and destiny. The reformatory ideologists of different facets of culture, in their earnest desirte to change the mentality of the people and to alleviate their sufferings, resort to interpret, reinterpret and also misinterpret the Vedic, the Epic and the Purānic themes so as to afford illustrations to popularies their beliefs, superstitions, customs, ethics and morals among the elite and the populace. The ornate poetry or classical literature reaches the elite and the folk-songs the masses, while the both influence them alike. As the mythology reinforces the beliefs, the characters of any given period are given by the reformer-poet the garb of the Epic and Purānic heros and heroines. Thus the reformer goes to the background, but his ideas get acceptance for being passed on to the community as of antique origin.

Several episodes and anecdots based on the *Rāmāyaṇa* theme, which are much outside the historical frame and not found in the *Vālmīki-Rāmāyaṇa*, gain currency in the classical literature and the folk-songs. For example the episode of Sītā's marriage in the *Rāmāyaṇa* is made use of by the poets of classical Sanskrit literature and folk-songs in different vernaculars to popularise the practice of child marriages.

A careful study of all such newly added episodes and anecdots reveal the conflicting ideologies and the process of change in the cultural epochs. Further they may also help to find solutions to the problems rocking our modern society.

*****

THE VĀLMĪKI - RĀMĀYAṆA: SOME NOTES

Prof.Dr.S.G. Kantawala,
"Shri-Ram",
Kantareshwar Mahadev's Pole,
Bajwada,
BARODA-1.

The *Vālmīki-Rāmāyaṇa* is one of the two great epics of India and its Books I and VII are considered to be later accretions. The Books I and VII have an account of the performance of the *Aśvamedha* by Daśaratha and Rāma respectively. A comparative study of these two versions tends to suggest a later period of the Book VII in comparision with the Book I. In this contest one refer here to the question of Rāma having one wife or many; his monogamistic position tends to suggest the inovative, bold and reformistic tendency of "Vālmīki". Here one is reminded of Bhavabhuti's appreciateive observation of Vālmīki's employment of the Vedic metre in the non-Vedic work. The introduction of the *Rāma-kathā* in different works may suggest the central purpose of the *Rāma-Kathā* according to the authors of the works concerned.

*****

HABITATS IN THE RĀMĀYAṆA

PROF.R.N.MEHTA,
8, Shreyash Society,
Race Cource,
VADODARA.

The epic of *Rāmāyaṇa* notes a variety of habits that range from a temporary halt, to short time habitats to state capitals.

Being an epic poem, it is natural that their details required for their study will not be available in it. However incidental references help one to understand their varieties, some times planning and other details. These are discussed in this paper with available evidence from the study of towns and other literature.

*****

MUSIC AS ART IN VĀLMĪKI'S RĀMĀYAṆA

DR.BHARAT GUPT,
J-53, Ashok Vihar,
Phase One,
DELHI-110 052.

1. Music as art was interwoven into the very texture of the text of *Rāmāyaṇa*. The *'ādi śloka', "mā niṣāda.."* was composed on the principles of music and it could not have been otherwise (*"padaboddho'kṣarasamastantrilayasamanvitah/ śokartasya pravṛtto me śloko bhāvau nānyathā" Bāla.* 2:18). Disciples of Vālmīki were enamoured by the beauty of the 'chanda' and sang it again and again (*"tasya śiṣyastatah sarve jaguh ślokamimam punah/ muhurmuhuh.. "*). Satisfied of its efficacy and assured by Brahmā himself, the poet started then to compose the great poem. The transmission of the epical poem was again through music, Lava and Kuśa, (or was it *'kuśilavas'*) who sang it in *āśramas* and city streets. *Rāmāyaṇa*, then was a song-poem, *'geya'* creation before it became the stock in trade of the Vyāsa or *kathākāra*.

2. The art of music was at a state of high maturity when the epic was composed. The references to music and dance are so widely interspersed throughout the text that they cannot be said to belong to just the earlier work of Vālmīki or just the later interpolations. The advanced state of musical grammar is evident from the descriptions of Lava and Kuśa as singers. In the *Bālakāṇḍa*, they are described as adept in the performance of 7 *jātis*, three *sthānas*, *murcchanās*, *gītā*, *abhigītā* and all the śrutis. The same is repeated about them in *Uttarakāṇḍa* (64:2-7).

3. In *Sundarkāṇḍa*, Hanumān steals into Lankā and visits the *'panabhūmi'* of Rāvaṇa. There he sees dancers and instrument players who had been lulled into deep slumber by their music and over-flowing wine. Here, many instruemnts are described in detail, their immense variety indicating the complexity of orchestral range. In *Yuddhakāṇḍa*, Rāvaṇa while bragging about the deadliness of his bow in battle compares it to a *vīṇā* (24:42-3). This indicates the pre-zither and harp-like state of Indian *vīṇās*, thus confirming their high antiquity.

4. Musical terms in the *Rāmāyaṇa* can be categorised into two ----- words from common parlance and those with technical connotations. *Gītā*, *vīṇā*, *mṛdanga*, *panava*, are of the former category. But words like *jāti*, *sthāna*, *murcchanā*, *śruti*, *lāsya*, *sammurcchita*, *samya*, *atodya*, *aṅgahara*, *kona* and *kalamatra* are not colloguial but from a science or *śāstra*.

CONCLUSION

A. Music at the time of the composition (initial compilation ?) of *Rāmāyaṇa* was a mature art called *gāndharva*. It is clear from the technical nature of many musical terms that a *śāstra* of music was in vogue. I have argued elsewhere that it was none other than the *Nāṭyaśāstra of Bharata Muni* (dramatic Concepts Greek and Indian. Delhi : D.K. Printworld, 1994, pp.23-5).

B. The story of *Rāmāyaṇa* was sung by *Kuśilavas* before its composition into *kāvya*, literary form, by Vālmīki. The tradition of *Kuśilavas* again was the first transmitter of the new sophisticated poem in meter. The story of Lava and Kuśa as singers is only an etiological myth that represents in mythic code the performing tradition of *Kuśilavas*.

References of *Kāṇḍa*, *sarga* and lines are from Gita Press Gorakhpur Edition. All references are, however, available in the Critical Edition from Baroda also. The verse on Rāvaṇa's *vīṇā* is not found in the critical edition in exactly the same wordings.

*****

IMPACT OF VĀLMĪKI RĀMĀYAṆA ON CLASSICAL SANSKRIT POETRY (ON THE BASIS OF INITIAL EXPRESSIONS AK- AKṚ)

PROF. SATYA PAL NARANG
Department of Sanskrit,
University of Delhi,
DELHI-7.

This paper is an attempt to read stylistically the impact of this great Epic on the classical Sanskrit Poetry (initially the initial letters *Ak-Akṛ*) with the comparisions of the Index prepared by the Oriental Institute, Baroda and the *Pāda* Index of Classical Sanskrit poetry prepared by myself of whose the first vol. is in the press. The comparison is divided into various topics viz. the expressions of the *Rāmāyaṇa* not found in classical Sanskrit poetry, which includes the poems based on the *Rāmāyaṇa*, *Śleṣakāvyas;* grammatical poems which are based on the *Rāmāyaṇa* but introduce different *adhikāras* not included in the *Rāmāyaṇa* Poems based on the Jain and Bauddha traditions; omissions of various themes; the themes having the common situations and similar expressions and the omissions where similar situations are expected. The common vocabulary includes the topics like *verbatim* particularly the works of Kālidāsa in general and the works attributed to him in particular. It also includes the roots with changed *upagraha*; expressions innovated in classical Sanskrit poetry and in the works of grammatical tradition besides their dissimilarity in the works based on philosophical speculations, Erotics and later customs. Rare idioms in classical Sanskrit Poetry with similar thought and shade have also been collected.

*****

SUNDARE KIṀ NA SUNDARAM ? THE GENETIC AND RECEPTIVE HISTORIES OF THE SUNDARAKĀṆḌA OF THE VĀLMĪKI RĀMĀYAṆA

DR.R.P.GOLDMAN,
Department of South & South-East Asian Studies,
University of california,
Berkeley, LA 94720.

Practitioners of "Cultural Studies" in recent years have become increasingly sensitive to the problems posed when a person studies an artifact of culture than his or her own. This was, however, not a concern of the Euro-American Indologists in whose scholarship much of our understanding of traditional Indian literature is grounded. Nonetheless, the "emic" and "etic" approaches to seminal works of a culture may yield strikingly different critiques a comparision of which can be illuminating.

A major case in point is the differential reception of the *Sundarakāṇḍa* of the *Vālmīki Rāmāyaṇa*. Europien orientalistis, seeking to provide a genetic history of the Book tended to find it the most tedious, repetitive, and distasteful portion of the great epic; a work marred by digression and inconsistency and characterized by the wholesale interpolation of late and spurious episodes, much of whose substance is extraneous to the central epic narrative.

In striking contrast to this, traditional Indian scholars and audiences have tended to see the *Sundarakāṇḍa* as the most central and compelling section of the *Ādikāvya* and regard it as structurally, characterologically, and aesthetically the most satisfying *kāṇḍa* of the poem.

In the present paper I will discuss these two readings of the work and attempt to provide explanations of them in terms of the cultural, intellectual, aesthetic, and religious presuppositions of their respective proponents, and will suggest a re-reading of the *Sundarakāṇḍa* in light of its authorial intention and audience expectations. In conclusion I will offer some reflections on the pitfalls of cross-cultural scholarship.

*****

DHIK PARAVASYATĀM THE VOICING OF RESISTANCE

DR.SALLY S. SUTHERLAND
1203 Dwinelle Hall,
University of California,
Berkeley, LA 94720.

In many ways the *Sundarkāṇḍa* of the *Vālmīki Rāmāyaṇa* emerges as the Book of Sītā. Given the restrictions on the conduct for upper class women, situations that allow development of the heroine's character are limited in traditional literature. Only through carefully constructed conditions is it possible to penetrate traditional restrictions and provide an arena for the articulation of complex ethical

concerns and realities of female characters. This paper explores those conditions as created through the genius of Vālmīki.

*****

RĀMĀYAṆA VERSIONS IN ANDHRA PRADESH

DR.PRAMOD GANESH LALYE,
Bhandarkar Oriental Research Institute,
PUNE-411 004.

As in other languages, the *Rāmāyaṇa* story has become popular in all the layers and strata of Andhra society. It is proposed to give an account of Rāma story as reflected in popular tales and folk songs. The themes which border on the folk lore, are :

1. *Lakṣmaṇa Mūrchā*
2 *Lakṣmaṇa Devara Navvu;*
3. *Urmilānidrā*
4. Sītā's attaining puberty etc.

Rāmāyaṇa story is also narrated in many *Telugu kāvya,* with some modifications. The following autors/works are examined in this paper, from the point of view of Innovations :

1. Tikkana Somayaji : *Nirvacacanottararāmāyaṇa*
2. Paparaju : *Uttararāmāyaṇa*
3. Atmakari Govindacarya : *Govindarāmāyaṇamu*
4. Vavilakolam Sabba Rao : *Mandārsum*
5. Molla (A potter-woman) : *Molla Rāmāyaṇamu*
6. Bhaskara : *Bhāskara Rāmāyaṇamu*
7. Gona Buddha Reddy : *Ranganātha Rāmāyanamu*
8Viśvanātha Satyanārāyaṇa: (Jñānapītha Award winner) *Rāmāyaṇakalpavṛkasamu*

It will be seen from the brief study of all these works, that Telugu writers have delineated the scenes and characters, which were rather ignored by Sanskrit authors.

*****

RĀMA THE FIRST SAGE-SOVEREIGN

DR.R.T. VYAS
Director,
Oriental Institute,
M.S.University of Baroda,
Opp.sayajigunj Tower,
Lokmanya Tilak Road,
VADODARA-390 002 (INDIA).

An endeawour is made here to show that after the post-Vedic or Upaniṣadic age, Rāma was the first sage-sovereign who established a broad-based just and aquitable political-social order, embodying the cultural ideas and ideals evolved during the ancient Vedic and Upaniṣadic era. That Rāma was a perfect sage who, in the spirit of the Upaniṣadic teachings, realized himself as the absolute Being. The pure consciousness wholly unrelated to the physical body, transcendeing the mind, which is the source of existence in both its objective and subjective aspects and that he was the first sovereign, wielding absolute power in central India, to extend his rule, that is, his ally's rule, not only in South India and Ceylone but also almost the whole region lying in the North, North-East and the West, thus covering the total area of what was then called *Āryāvarta* or *Bhāratavarṣa*, will be established on the strength of internal evidence, especially the utterances of Rāma himself and those of other characters closely related to him.

*****

Outline of Paper:

THE RELEVANCE OF RAMAYANA FOR HUMAN LIFE TODAY

by Budya Pradipta (Indonesia)

I. BASIS

Prof. Dr. Poerbatjaraka, an Indonesian scholar famous in the fields of the history and culture of Java, after enjoying the Old Javanese *Ramayana Kekawin*, gave the following commentary: "In my whole life, I have never read a Javanese literary work the beauty of whose language and descriptions etc. matched Ramayana." (1952: 4). "This is an inheritance from Javanese ancestors, which is truly *adi luhung* (spiritualy noble), sufficient as spiritual provisions for one's life. (1952:5). Furthermore, he says: "In my opinion, the teachings contained in the book *Sasana Sunu* together with the teachings of *Ramayana* are sufficient provisions for both bodily and spiritual existence. In my estimation, there is more salvation there than falling into misery. However, please go ahead and try it." (1952:52). It is a pity that he did not give further details about those provisions for life. He said: "If I convey everything about *Ramayana*, it seems that it will never come to an end." Yet those who are accustomed to grapple with *Ramayana* can understand and accept Poerbatjaraka's explanation.

II. AIMS AND OBJECTIVES

The aims and objectives of this paper are to investigate to what extent Ramayana is relevant for human life today. This means that we will engage in dialog with *Ramayana* in order to know the extent of the values of *Ramayana* can still be used as provisions for the bodily and spiritual existence of mankind nowdays. This also means that we will investigate those things which are no longer relevant for human life today. In this investigation, as have used as material the *Valmiki Ramayana* edition by P.Lal, translated into Indonesian by Djokolelono, which in my personal opinion is sufficiently well known and practical to be studied and enjoyed by the general public.

III. METHOD

1. To describe the opinion of each figure in the story from important incidents in *Ramayana*.
2. To research these opinions within the framework of ethical and moral projection.
3. To investigate their relevance for human life today.

IV. INCIDENTS

1. Bala Kandha

This part of the story relates how although Prabu Dasaratha had three wives, yet he had not been blessed with even one son. After Dasaratha performed a horse sacrifice, each of his wives delivered a child. Kosalya gave birth to Rama, Sumitra gave birth to twin sons, Satrugna

and Laksmana, while Kaikeyi, the third wife who was also the youngest and most dear, gave birth to Bharata.

Rama is said to be the Lord of the universe, the brightest star in the dynasty of Ikswaku. Satrugna and Laksamana were both expert in using weapons and possessed one quarter of the power of Visnu. Bharata also possessed one quarter of the the power of Visnu and one quarter of His intelligence.

This part of the story gives more stress to the special qualities of Rama, who through the guidance of Wiswamitra, succeeded in breaking the bow of King Janaka, as a result of which he got the right to marry Sita, the daughter of King Janaka.

From this part of the story, there is not yet anything which can be discussed, except that its function is as the beginning of the birth of the main figures in the story of *Ramayana*, who would each later bring their various values.

2. Ayodhya Kandha

a. Incidents:

One day before the performance of the ceremony crowning Rama as the crown prince who would take over from Prabu Dasaratha, suddenly the third wife of the King of Ayodhya Prabu Dasaratha, Kaikeyi, protested by forcing her demand that King Dasaratha immediately cancel his plans to crown Rama, because it was against a promise he had made that Kaikeyi's son Bharata, now grown up, would ascend to the throne of Ayodhya. The source of trouble in this matter was in fact Manthara, Kaikeyi's servant, who reminded Kaikeyi of Dasaratha's promise, made previously when Kaikeyi had saved Dasaratha's life by nursing him on the battlefield.

Influenced by the inflammatory words of Mantara, Kaikeyi forced her demands on the king, that is that Rama be banished from the kingdom of Ayodhya and go to the forest for 14 years, and that during his wanderings, Rama should dress as a mendicant (wearing clothes made of tree bark and matted hair), and then Bharata should be crowned King of Ayodhya. The aged King Dasaratha could not do anything, he was in a complicated dilemna. Finally the king could not say no, and he ordered Rama to do as demanded by Kaikeyi.

Rama did not refuse, and he really did carry out that order with enthusiasm and full sincerity, for the interest of his guru, for the interest of his father, for the interest of his friends and for the interest of those to whom he was indebted. The three of them, Rama, Sita and Laksmana left the palace and headed towards the Dandakaranya forest. Upon arriving in Citrakutha hill, Rama met Bharata and Satrugna, who were accompanied by the sages Jabali and Wasistha and followed by the army. Bharata brought news about the passing away of King Dasaratha, and requested that Rama be pleased to come back and become king. Rama refused, but permitted His gold-plated sandals to be taken by Bharata as a substitute for Rama, to guarantee peace and safety for all (p.105). Bharata would rule the kingdom of Ayodhya in the name of Rama, and would live in Nandigraha, a district near Citrakutha, with the sandals as a symbol of Rama's authority. Just like Rama, Bharata would live in that place as a mendicant, while waiting for Rama. And if Rama did not come back after 14 years, he would commit suicide.

b. The Problem

and Laksmana, while Kaikeyi, the third wife who was also the youngest and most dear, gave birth to Bharata.

Rama is said to be the Lord of the universe, the brightest star in the dynasty of Ikswaku. Satrugna and Laksamana were both expert in using weapons and possessed one quarter of the power of Visnu. Bharata also possessed one quarter of the the power of Visnu and one quarter of His intelligence.

This part of the story gives more stress to the special qualities of Rama, who through the guidance of Wiswamitra, succeeded in breaking the bow of King Janaka, as a result of which he got the right to marry Sita, the daughter of King Janaka.

From this part of the story, there is not yet anything which can be discussed, except that its function is as the beginning of the birth of the main figures in the story of *Ramayana*, who would each later bring their various values.

2. Ayodhya Kandha

a. Incidents:

One day before the performance of the ceremony crowning Rama as the crown prince who would take over from Prabu Dasaratha, suddenly the third wife of the King of Ayodhya Prabu Dasaratha, Kaikeyi, protested by forcing her demand that King Dasaratha immediately cancel his plans to crown Rama, because it was against a promise he had made that Kaikeyi's son Bharata, now grown up, would ascend to the throne of Ayodhya. The source of trouble in this matter was in fact Manthara, Kaikeyi's servant, who reminded Kaikeyi of Dasaratha's promise, made previously when Kaikeyi had saved Dasaratha's life by nursing him on the battlefield.

Influenced by the inflammatory words of Mantara, Kaikeyi forced her demands on the king, that is that Rama be banished from the kingdom of Ayodhya and go to the forest for 14 years, and that during his wanderings, Rama should dress as a mendicant (wearing clothes made of tree bark and matted hair), and then Bharata should be crowned King of Ayodhya. The aged King Dasaratha could not do anything, he was in a complicated dilemna. Finally the king could not say no, and he ordered Rama to do as demanded by Kaikeyi.

Rama did not refuse, and he really did carry out that order with enthusiasm and full sincerity, for the interest of his guru, for the interest of his father, for the interest of his friends and for the interest of those to whom he was indebted. The three of them, Rama, Sita and Laksmana left the palace and headed towards the Dandakaranya forest. Upon arriving in Citrakutha hill, Rama met Bharata and Satrugna, who were accompanied by the sages Jabali and Wasistha and followed by the army. Bharata brought news about the passing away of King Dasaratha, and requested that Rama be pleased to come back and become king. Rama refused, but permitted His gold-plated sandals to be taken by Bharata as a substitute for Rama, to guarantee peace and safety for all (p.105). Bharata would rule the kingdom of Ayodhya in the name of Rama, and would live in Nandigraha, a district near Citrakutha, with the sandals as a symbol of Rama's authority. Just like Rama, Bharata would live in that place as a mendicant, while waiting for Rama. And if Rama did not come back after 14 years, he would commit suicide.

b. The Problem

The types of problems:

1) Kaikeyi's non-negotiable demand
2) Dasaratha's confused attitude
3) Rama's being prepared to carry out Kaikeyi's demand.

c. Analysis

1) How was the attitude and evaluation of the surrounding persons towards Kaikeyi?

a) Dasartha: An immoral demand; a vicious woman (p.57-58) Deceived by Kaikeyi.
b) Rama: Must be respected.
c) Kausalya: Don't pay attention to Kaikeyi's words. A vicious woman.
d) Bharata: You have killed the king!
You have banished my brother!
You are like death!
You are so vicious!
You do not know anything about the dharma of kings!
You do not know the royal family traditions!
You are a cruel woman!
You have violated dharma! (p.90-91)
Kaikeyi is the person behind all this (p.98)
e) Satrugna: Beats Mantara who was the brains behind the disaster.

Conclusion:
Kaikeyi is an ambitious and lowly woman, who does not know *dharma*.

2) What was the evaluation of those present regarding the king?

a) Rama: He considered Dasaratha his guru, father, friend, creditor, whom he must give all respect. His order could not be violated. What made Rama disappointed was why his father did not inform Him about Bharata's coronation. (p.63)
b) Laksmana: Suggested to Rama that the king be removed and replaced, because the king was now considered their enemy.
Proposed that the king be captured and if necessary killed, because as a father who had forgotten, he no longer needed to be obeyed, moreover he was senile and influenced by Kaikeyi's lust. (p.66)
c) Kausalya: Agreed with Laksmana's opinion
d) Satrugna: Beats Mantara, who was the brains behind the disaster.
e) Dasaratha: -''This day I reap what I planted before.''
-'I have committed a mistake!''

Conclusion:
Dasaratha was an intelligent king, but he was not careful.

3) What was the evulation of those present regarding Rama?

a) Kausalya: ''May you be happy, Rama, my son. My prayers go with You!''
b) Sita: ''To be with you is heaven. Without you is hell. That is the truth! Take me, if not, I will drink poison and die.''
c) Laksmana: ''Allow me to come!''

d) Dasaratha: ''The oldest son carries the burden of the sins of the father!''
e) Bharata: ''I request that you accept the crown of Ayodhya.''
f) Jabali: ''The learned have discussed, Bharata requests you to think naturally, and accept this crown!''
g) Wasistha: ''The Guru is the one who gives intelligence, therefore the guru is higher than the father. I am your father's guru. Listen to me, and follow my words!''

Conclusion:

Rama was born to uphold *dharma*, to master *dharma*, to walk the path of *dharma* and to protect *dharma*. To support this explanation, below are some statements of Rama Himself regarding *dharma*:

General Statment:

''In this world, there is nothing higher than *dharma*. Truth is the root of *dharma*. Protect within *dharma*. Be a good *ksatriya*. Do not be tempted to perform vicious and crazy acts.'' (p.67)

The Dharma of a Wife:

''For a wife, throughout her life, her husband is a god.
The husband is her lord
It does not matter how exalted
Or how pious the wife is
If she does not serve her husband
She will sin.
She may forget to worship the gods
Provided she is faithful to her husband
She will attain the highest heaven
The duty of the wife is to please her husband
To follow him more than anyone
That is the *dharma* of a wife. p. 68-69

The Dharma of the Government and State:

''My dear younger brother, why are you here?
Where is father, why have you left him alone?
I did not see you for so long,
Tell me what has happened.
Is our kingdom prosperous?
Are our women respected and protected?
Are disputes settled justly?
Are gurus, elders, the gods and mendicants respected?
Are the fourteen faults of a kingdom avoided:
Godlessness, hypocrisy, anger, doubt,
Laziness, slavery to whims,
Disregarding supreme advice, carelessness,
Following wrong directions, initiating useless work,

Being unable to keep secrets, making friendship with a fool,
Neglecting religious ceremonies and failing to oppose enemies?
Do you know the three goals of life:
Dharma, Artha, Kama ?
The three kinds of authority:
Power, prestige and thought?
Six tactics to defeat the enemy:
Direct war, further attack, waiting
Spies, alliance and bribery?
Are you avoiding eight kinds of friends:
The cheat, the rash, the cruel, the envious,
The gossip, the foul-mouthed, the thief and the unjust?
Are you avoiding connection with twenty kinds of kings:
Child kings, senile kings, invalid kings, deposed kings,
Kings who like to make war, cowardly kings, greedy kings,
Kings who thirst for praise, kings who belittle their advisors
Kings who are overcome by lust, kings who only want to be happy
Atheistic kings, kings who are always having bad luck,
Kings who do not believe in the future, kings undergoing famine,
Kings defeated in battle, kings who are often going abroad to other kingdoms,
Kings who have many enemies, kings who are always deficient,
And kings who violate *dharma*.
Tell me, Bharata, why you have come here dressed in deerskin
With your hair matted like a mendicant.
Why have you left your kingdom?'' (p. 97-98)

d. General Conclusion

NO.	NAME	ATTITUDE		
		Low	Middling	Exalted
1.	Kaikeyi	o	-	-
2.	Dasaratha	-	-	o[1]
3.	Kausalya	-	-	o[2]
4.	Rama	-	-	o
5.	Sita	-	-	o
6.	Laksmana	-	-	o[3]

7. Bharata	-	-	o
8. Satrugna	-	-	o
9. Jabali	-	o	-
10. Wasistha	-	o	-

[1] Exalted but not careful and not so wise
[2] Became exalted after hearing Rama's explanation
[3] Became exalted after hearing Rama's explanation

e. Relevance

1) Everywhere and in any age, every individual person, family, society, nation or state has the danger for potential conflicts between the truth or good values *dharma* having to face bad values *adharma*. The cause of the conflict can come from outside (external factors), or even from inside (internal factors).
2) The conflict in King Dasaratha's family occurred because of internal factors, wherein Dasaratha could not fulfil his promise to Kaikeyi to give her two boons, whatever she desireed, made when she had saved his life on the battlefield. She had asked that Rama be banished and her son Bharata be made king.
3) Thus what Prabu Dasaratha had to face was *management of conflict*, wherein the king was not capable of resolving it, because he was himself deeply involved as the one who had made the above promise. The complicated dilemna faced by the king was eventually solved by Rama, that is after he was prepared to wander for 14 years in the forest, wearing only clothes made of tree bark as a mendicant.
4) Rama's ability to settle the abovementioned management of conflict was caused by his commitment to *dharma* and his ability and intelligence in explaining and executing *dharma* in daily life. Because of this, he was clean and powerful, which brought everyone to uphold him and give him their faith above everything.
5) Unfortunately this solution was reached without a basis of meeting/consensus over the table, but rather was reached in an informal and individual manner. But even supposing a solution had been reached by meeting and consensus among the family members in the government or state forum, what to speak of if it had been carried out involving the cabinet as well as advisors and other high officials, certainly there is a strong possibility that what would happen is that Kaikeyi would retract her statement. If this had happened, then Rama would have been made king, and this would have caused the story to reach a deadlock or come to a dead end, and there would not have been any more story of *Ramayana* such as that which we are enjoying now.
6) In the modern age now, the potential for conflict exists withing the family, both because of internal factors, for example personal matters, misbehaved children, economic weakness, etc.

or because of external factors, for example manipulation, corruption, collution, etc.. Those who are directly involved cannot possibly solve these problems. Those who can solve these problems are those persons or parties who possess high integrity in the theory and practice of *dharma*. When society has developed in a differential manner, division of labour in overcoming these conflicts will occur. If a party holding *dharma* is no longer committed to *dharma*, then collapse of society will certainly begin to be felt.

3. Aranya Kandha

This part of the story is a bridge of the meeting between the three of them with Jatayu, a giant bird who turns out to have been the friend of Rama's father. This bird played the role of their protector. This part of the story too is a bridge of the meeting between Rahwana and Sita through Marica, one of Rahwana's men, who was sent as a false golden deer in order to distance Sita from Rama and Laksmana.

In this story, what is important to be known is the event of the failure of Rama to fulfill Sita's request to catch the ''golden deer,'' another form of the demon Marica, Rahwana's man. A lesson which can be drawn from this is that Rama and Sita were not careful in executing *dharma*, and were still distracted to a beautiful form, which was actually nothing but a trick. Laksmana actually warned them about this beforehand, but the two of them ignored this warning. Laksmana said: ''This is a trick. This is certainly the demon Marica masquerading as a deer. This is his magical feat to become an attractive deer. He often does this to trap a king who is hunting, who he then kills.''

Rahwana's strategy was indeed very appropriate, because after he succeeded in distancing Sita from Rama and Laksmana, finally he was easily able to kidnap her and take her away to Alengka. It was only because of Jatayu that the could know Sita's whereabouts. From that time onwards, the war to uphold *dharma* took the form of a struggle to get back Sita, which was carried out full of suffering.

4. Kiskenda Kandha

a. Incidents

This part of the story also forms a bridge in the form of negotiation between Rama and Laksmana on one side and the monkey army under the leadership of King Sugriwa and his general Hanuman on the other. The result was that the entire monkey army under the leadership of these two figures could support the execution of Rama's attack on Rahwana. This part of the story is very attractive and really overwhelming in terms of *management of conflict*, because in this negotiation, the victim is Subali, Sugriwa's brother, who in fact possessed power superior to that of Sugriwa himself. A personal conflict had occurred between Subali and Sugriwa, wherein Sugriwa subsequently ran and requested help from Rama, by relating the prosess of how the conflict had taken place. Rama defended Sugriwa by killing Subali. Before Subali dies, he makes his protest to Rama. Subali says:

''You struck me unfairly.
I was fighting another.
What merit have you gained?...

The main qualities of a king are
Dama, dhama, ksama, satya,
Control of the senses, control of the mind
Forgiveness, and faithfullness to to the truth
And in addition patience and *dharma....*
I was wrong—you
Are the killer of your own *dharma.*
You uphold *dharma*
But your actions are against *dharma....*
Land, gold and silver,
Are the sources of greed—...
You attacked me from behind
Like a snake attacking a sleeping man—

Rama's reply:

You are really foolish
What do you know about *dharma, artha and kama....*
Whosoever understands *dharma*
Will respect an elder brother, parents and guru
As three fathers on the same level.
And younger brothers, children and promising students
As three sons on the same level—
That is according to *dharma.*
But the boundaries of *dharma* are so subtle
They are not easily understood.
The principle measurement is
One's pure heart, which detirmines
What is good, and what is bad....
I am the highest Ksatria
I cannot allow
A person to lust over their child, their brother or sister, their son or daugher in law
And that action should be punished by death!
Don't be confused in this matter....
I promised him
I cannot break my promise
Furthermore, is it not said,
'A criminal, after being punished
Will attain heaven
A king who does not punish
Will also have to bear the sinful reaction.'
Judge yourself,
Whether you require to be killed or not...
Because the king is a god in human form....

I am serving only *dharma*.....

Subali's request to Sugriwa:
''Sugriwa, forgive me,
I was really wrong.
My action was very much wrong.
But it seems it was fated to be always opposed.
Please look after Anggada
He is Tara's son
Here, accept my golden chain.''

Subali's request to Anggada:
''Consider time and place
Before you act
Accept happiness and distress
With the same feeling
Serve Sugriwa
Without asking questions
Avoid excessive love
And excessive hate,
Because the two of them will cause you to lose—
Always take the middle path.''

After Subali dies, upon the order Sugriwa is installed by Hanuman as the king of Kiskenda. Yet for some time after his corronation, Sugriwa did not immediately fulfill his promise to help Rama, because he was absorbed in his victory and enjoying satisfying his lust. Because of this, Rama said the following words to Laksmana:

Go to Kikenda, Laksmana
Tell Sugriwa who is satisfying his love
I am disappointed in his actions
Tell him to fulfill his promise to Me.
Or tell him to be prepared to face my arrow.''

In short, Sugriwa was reminded, only then he became conscious, and moving a large number of soldiers, he together with Hanuman would help Rama and Laksmana to get back Sita from Rahwana's clutches.

b. The Problem

Why did Rama quickly take a decision to kill Subali?

c. Analysis

The incident of Rama's meeting with Sugriwa—which was made possible by a direction from the demon Kabanddha—in my opinion is more of the nature of business than *dharma*. Why? If it is based on *dharma*, then Rama did not have to believe Sugriwa just like that before Sugriwa was confronted with Subali. Were Sugriwa and Subali not brothers? Because of that, could they not be reunified? Why did Rama so quickly desire to take the side of Sugriwa? Was it because Rama saw the massive support from Sugriwa? Rama was very much motivated to kill Subali

only because Subali had slept with Sugriwa's wife, called Ruma, which violated *dharma* and which was punishable by death.

But it is here that Rama indicated his humanitarianism, and his quality of Visnu was shown less. If Rama's position as Visnu was utilized, He would have gotten double power to finish Rahwana as quickly as possible and bring Sita back. Subali himself actually says that he is capable of carrying out this duty.

''Why didn't You ask my help?
Easily I could win back Sita
And return her in less than a day
And drag Rahwana in shackles and chains
To worship your feet.
After I am gone, Sugriwa will sit on my throne.''

Thus were the words of Subali who was brave and at the same time refined. But the rice had already turned into porridge. Rama's position as Visnu appears to have become thin, when he was very angry against the situation, wherein Sugriwa after being helped to win, did not reciprocate Rama's help for a long time. In Javanese culture, this event has caused the creation of a new scenario known as *Wahyu Purba Sejati*, wherein Rama because of being less just and transparent in considering this matter, resulted in Himself, Laksmana and Sita could not immediately be liberated, but had to first reincarnate as Krishna, Arjuna, Baladeva and Subhadra.

d. Conclusion

Rama in facing this incident of Subali-Sugriwa is more authoritarian, so that His quality of Visnu is lost. Rama's quality as the gentle upholder of *dharma* is not shown.

e. Relevance

This incident is more of the nature of business than simply the execution of noble *dharma*. So it depends on how it is processed. If the maximum result is desired, the two must be unified in order to achieve the goal.

5. Sundara Kandha

This part of the story is the execution of the result of the negotiation between Rama and Sugriwa. Hanuman is deputed by Rama to give His ring to Sita. Hanuman is successful. Hanuman with extraordinary daring succeeds in damaging the palace in Alengka, even to the point of burning it down.

This part of the story can be considered as a bridge or warming up for the great battle between Rama and Rahwana.

6. Yudha Kandha

This part of the story relates the great battle between the armies of Rama and Rahwana. Before the war begins, Wibhisana, the younger brother of Rahwana, defects, and joins Rama's side. Rahwana's side engage in various intrigues, tactics and cheating in order to demoralize Rama's side. Some of the methods they use include magic. Rahwana succeeds in bringing two

heads of Rama and Laksmana before Sita, but Sita is not deceived. Thus also Rahwana's side succeeds in bringing an illusory head of Sita, but Rama too is not deceived.

From this section, what should be noted is Sita's purity. Although she was in the Asoka garden for a long time, she is not in the least happy in facing Rahwana's romantic advances. She succeeds in defending her chastity. Here her purity is proven.

The final result of this war is that Rama succeeds in *ambrastha dur angkara memayu hayuning bawana* (to wipe out the evil, to establish safety, happiness and welfare of all the world), in the following form:

a. Rahwana, the king of evil and false egoism, dies together with his brothers and followers.
b. Sita is saved and brought back home.
c. Wibhisana is crowned as the king of Alengka. (In the Old Javanese *Ramayana*, Wibhisana's corronation is accompanied by the giving of the teachings known as *Aṣṭabrata*—eight principa codes of behaviour for a king—by Rama. Regarding *Aṣṭabrata*, further explanation is given in Wayhati Pradipta's paper).

When Rama wanted to accept Sita back, suddenly Rama experienced an emotional disturbance in His heart. Rama could catch the feeling which was developing in the hearts of the monkey soldiers: ''Is Sita still chaste?'' Sita could intelligently detect this spiritual disturbance in Rama's heart, and skillfully ordered Laksmana to prepare a fire. Sita then entered into the fire. By the guidance and protection of Lord Brahma, Sita was not burned. This was a sign which indicated the chastity and purity of Sita. After that, Sita was taken back to Ayodhya, where Rama was crowned as king. The period of Rama's governing was described as a ''...golden age. There was no disease, sadness, no-one was afraid of animals or criminals, there was no drought, no babies died, everyone was sincere, faitful and served goodness.'' (p.xxxii)

7. Uttara Kandha

In this part of the story, the most important thing is the second testing of Sita. Some time after Rama and Sita had lived happily in Ayodhya, suddenly a rumour developed among the people, doubting Sita's chastity. Rama immediately ordered Sita to be banished to the forest. Laksmana was ordered to take her, and entrust her in the asrama of Maharesi Walmiki. There Sita gave birth to twin sons. They were given the names Kusa and Lava. The two of them were raised and educated by Walmiki.

When Rama performed the horse sacrifice, Walkiki together with Lawa and Kusa attended, and before the king and all the guests, those two youths sang the *Ramayana*. It was only at that time that Rama realized that they were His own sons. Walmiki was instructed by Rama to bring Sita in order to prove her purity once again before many people.

Sita arrived, and expressed a vow which is very famous: ''Take me in you, O mother earth. If I have in thought, in word and in deed only dwelt on Rama, and on Rama only, then, earth goddess, accept me. Take me in you, devi. If it is true that I know no man but Rama, then, devi, accept me. Take me in you, earth goddess.'' The earth opened and swallowed up Sita.

The Goddess Bumi appeared before Sita, embraced her, and sat her on the throne of the gods. Flowers rained from the sky like a heavy shower of rain. Before all the demigods, Sita together with her throne slowly descended into the earth, to the place known as Rasatala (p.369). Sita who was uncontaminated was happily situated in heaven.

Rama was sad, and regretted the going away of Sita. Yet after Lord Brahma explained to Him, He became once again conscious of his duty in life. Now he ruled without Sita. He never married again.

The story of Ramayana ends with guidance of the demigods. Rama orders Laksmana to go to the Sarayu river. There he passes away and achieves liberation. Bharata is installed as King of Ayodhya by Rama. Kusa is made king of South Kosala, and Lawa king of North Kosala. Both of them were sufficiently provided for both materially and spiritually as kings.

After Rama left his orders for Wibhisana, Hanuman, Jambawan, the residents of the cave, and others, He entered the forest, followed by all the residents of Ayodhya, including the animals. He reached the Sarayu river. There Lord Brahma was waiting to bring Rama to the world of Visnu.

V. OVERALL CONCLUSION

1. The story of *Ramayana* specifically relates the struggle of *dharma* (represented by Rama and Sita as manifestations of Visnu) against *adharma* (represented by Rahwana). Absolute victory goes to the side of *dharma*.
2. Seen from the point of view of the *purusārthas* (four goals of life), *mārgas* (four paths of life). four virtues, and *brahmavihāras* (four compassionate virtues) (Hindery 1966, 25-28), Rama is a perfect man. What needs to be explained is as follows:

a. Purusārthas:

1. *artha* : wealth and power
2. *kāma* : pleasure and love
3. *dharma* : teachings in their moral aspect including class teachings (*varṇadharma*) and also general or transclass morality (*sādhāraṇa-dharma*), such as the general virtues recommended in the *Laws of Manu* for all classes or four virtues:
   a) *ahimsa* : non-injury
   b) *dāna* : giving
   c) *satya* : truthfullness
   d) *niskāma karma* : non-attached action

b. Mārgas:

1. *karma yoga*: the path of action
2. *bhakti mārga* : the path of devotion
3. *jñāna mārga* : the path of knowledge or contemplation
4. *yoga* or *rāja-yoga* : the path of yoga

Note:
In the story, Rama did not perform *rāja-yoga*.

Brahmaviharas:

1. *maitrī* : loving friendliness
2. *karuṇa* : compassion
3. *muditā* : sympathetic joy
4. *upekṣā* : equanimity

3. Sita's highest *dharma* was:
   a. Faithfullness, obedience and humility towards her husband.

VI. RELEVANCE

1. *Ramayana* presents many powerful characters of all varieties of life (human beings, demigods, *apsaras*, *raksasas*, *daityas*, *danavas*, *yaksas*, *siddhas*, *wanaras*, animals, etc.). The number of characters is about 200. Their behaviour, qualities and roles are always good to be studied, because the behaviour, qualities and roles of human beings in the world today is also not devoid of connection with the characters found in *Ramayana*. However, the main characters in *Ramayana* are Rama and Sita, whereas the other characters play supporting roles in the presentation of the uniqueness and power of Rama and Sita in presenting the highest *dharma*.

2. The uniqueness and power of Rama and Sita in presenting the highest *dharma* has been described in points No.2 and 3 in Overall Conclusions above.

3. In modern terms, Rama has endeavoured to execute the life of perfection. Seen from the Javanese point of view, he used the *perfection* life pattern, with the following structure:

   a. **Basis:** Guidance of the Supreme Lord
   b. **Objective:** Perfection of life
   c. **Aims:** *ambrastha dur angkara, memayu hayuning bawana* (to eradicate evil, to increase safety, happiness and welfare of the world.)
   d. **Strategy:** *Becik sejatining becik* (Genuine goodness)
   e. **Method:** By following true polite behaviour, goodness, refinement, in accordance with the prevailing social and cultural conventions.
   f. **Note:** If by the above method the aims and objectives cannot be carried out, then violent means can be adopted.

4. Although Rama was an incarnation of Wisnu, however, He also demonstrated a human quality. This was shown when he faced Subali. He became overwhelmed with emotion, to the extent that He took a quick decision to kill Subali. Because of this, in Javanese culture, Rama, Laksmana and Sita did not directly achieve liberation after their duties in the world were completed, but had to reincarnate again as Kresna, Baladewa, Arjuna and Subhadra. This is described in the puppet scenario known as *Wahyu Purbasejati*. Similarly he took a decision to banish Sita from the kingdom of Ayodhya only because of a rumour which came from the people who doubted the chastity of Sita. This event does not occur in the Javanese *Ramayana*.

VI. BIBLIOGRAPHY

Lal, P. (1993) *The Ramayana of Valmiki*. Reprint New Delhi: Vikas Publishing House

——— (1995) *Ramayana*. Indonesian translation by Djokolelono. Jakarta: Pustaka Jaya

Hindery, Rodrick, (1996), *Comparitive Ethics in Hindu and Buddhist Traditions*. Second Revised Edition. Delhi: Motilal Banarsidass Publishers.

Mackenzie, John S., (1975) *Manual of Ethics*. Second Impression. Delhi: Oxford University Press.

RAMAYANA IN INDONESIA

by
Soedarsono
Indonesia

I. HISTORICAL BACKGROUND

The oldest record concerning the great Ramayana epic in Indonesia was found in Central Java dated from 732 A.D. Although we could not get a complete picture about the epic, the name Rama was clearly mentioned in this inscription. The oldest and most complete visual information about the epic was also found in Central Java. The Ramayana story was carved beautifully in stone reliefs of the ninth century Prambanan temples located nine miles to the east of the city of Yogyakarta. A Ramayana series is carved on the inner side of the balustrade wall of the Śiva temple beginning with a scene of God Vishnu enthroned upon the world serpent Ananta up to the moment when the monkey army led by Hanuman crosses the sea to Langka. The story is continued on the Brahma temple south of the Shiva temple in the Prambanan temple compound (Holt 1967:60). Some scholars believe that the Ramayana epic was translated orally from the Prakrit to Old Javanese probably during the eight century A.D.

Based on some references available it appears that Ramayana was very popular in the Hindu-Buddhist Javanese kingdoms of the eight to the fifteenth century. The name of the present-day Praga River located to the west of the city of Yogyakarta is, for example, derived from Prayaga River which is mentioned in Book II of Valmiki's Ramayana (Dutt 1969:44). The present-day Serayu River, also located in Central Java, is undoubtedly derived from Sarayu River (Dutt 1969:50). The name of the present-day town of Situbanda in East Java is certainly derived from Setubandha, i.e. the bridge connecting the mainland India and Langka.

When the Hindu-Buddhist Javanese political and cultural centre moved to East Java in the tenth century, the people preserved the Ramayana traditions. We find scenes of the

Ramayana carved on the base of the Panataran temple in East Java beginning with Hanuman's mission to Langka as a scout and ending with the death of Kumbakarna, Ravana's brother (Hold 1967:60). It should be noted that the Panataran reliefs are depicted in almost two-dimensional manner, and their stylized shapes being a prototype of the present-day leather shadow puppets (wayang kulit) of Bali and Java.

The Indonesian Ramayana is close to the Indian Ravanavadha. In Java the story of Rama was first written by a poet who composed the Ramayana Kakawin (Ramayana Poem) probably the oldest Old Javanese literary work dating from the beginning of the tenth century (Poerbatjaraka 1964:2). This poem is far from a mere translation of the Indian epic. The poet appears to have drawn on other sources as well, and to have drawn deeply from his own imagination. The Ramayana Kakawin is not only the oldest but also the longest poem in Old Javanese literature (Zoetmulder 1974).

Working with the Ramayana Kakawin, the famous nineteenth century Javanese poet Yasadipura I composed a new version of the Javanese Ramayana, the Serat Rama. The present-day Javanese stories from the Ramayana are performed primarily by leather puppet play and dance drama based on Yasadipura's version. (Soedarsono 1973:152). While the Balinese Ramayana performances are based on the Ramayana Kakawin.

Through its history Balinese culture had been much influenced by the Javanese via East Java from the tenth to the fifteenth century. So it is not surprising that the Ramayana has been very popular among the Balinese until the present. And it should be noted that in the whole of Indonesia it is only on this small island of Bali that Hinduism has survived up to the present. Balinese culture is a mixed culture of Hindu-Javanese and indigenous Balinese elements. Although the story of Rama came to Bali from East Java, this epic has been more popular in Bali rather than in Java. A two-volume Balinese Ramayana Kakawin was translated to Indonesian(1987) with the hope that the tradition of reciting the poem (mabasan) can be understood better, especially its philosophical as well as its ethical values.

Today an English translation of the Ramayana Kakawin is available in three volumes done by Soewito Santosa under the title of Indonesian Ramayana (1980).

II. RAMAYANA IN PERFORMING ARTS

Java and Bali are two centres of traditional Indonesian performing arts enacting stories from the Ramayana. There are several genres staging this epic, i.e., Javanese wayang wong (dance drama), Balinese wayang wong Ramayana (masked dance drama), Javanese wayang purwa (leather puppet play), Balinese wayang Ramayana (leather puppet play) and Javanese langen mandra wanara (dance opera).

1. Balinese wayang wong Ramayana.

The present-day Balinese wayang wong Ramayana has a long history which can be traced back to the tenth century. The earliest written record confirming the existence of wayang wong -- literally human theatre -- was found in Java dating from c. 930 A.D. in the Wimalasrama inscription (Soedarsono 1984:3). It was a dance drama performing stories drawn from the Ramayana or from the Mahabharata. I believe that when stories from the Ramayana were enacted, wayang wong which in Old Javanese called wayang wwang, was a masked dance drama. This assumption is based on the characters portrayed in the drama. It is quite reasonable to suggest that the easiest way to portray non-human characters was with masks. Because in the Ramayana most of the characters are monkeys and demons, the dancers of these roles probably were masks. This traditional way is still preserved in Java and Bali until this present moment (Soedarsono 1984:5).

When Javanese kingdom in Central Java declined and a succession of other kingdoms emerged in East Java (10th to 16th century), the Central Javanese wayang wwang continued to develop. As mentioned before there was a close cultural relationship between East Java and Bali. By comparing some similarities of the present-day Balinese wayang wong Ramayana and the Panataran's reliefs depicting scenes from the Ramayana, I believe that the present-day Balinese wayang wong enacting the

Ramayana is a continuation of the East Javanese wayang wwang. Balinese wayang wong originally is a wali -- a sacred performance -- which is still preserved in Madangan, Sidapala and Cempaga villages, where it is performed for ceremonies consecrating temple spaces and village lands. Balinese wayang wong (also called wayang wong Ramayana) is also thought to have fertility-enhancing powers (Bandem 1980:238). The style of the dance is very archaic, showing its old-age and accompanied by a simple gamelan ensemble called gender wayang.

2. Javanese wayang wong.

When Java was Islamized by the fifteenth century, there was an emergence of non-Indic dance drama enacting indigenous Javanese stories such as Panji, Damarwulan and Chalonarang. By the middle of the eighteenth century, however, the first king (Sultan) of the kingdom of Yogyakarta had reformed his palace and culture following the models of the fourteenth century Majapahit. Pigeaud identifies the eighteenth and the nineteenth centuries as Javanese literary renaissance (1967: 235-236), and I suggest that it was also a renaissance of wayang wong dance drama. From the first monarch, Sultan Hamengku Buwana I (1755-1792), until Sultan Hamengku Buwana VIII (1921-1939) wayang wong dance drama was performed as a state ritual having fertility-enhancing powers (Soedarsono 1984). The stories performed, however, were taken from the Mahabharata. Only during the 1930-s stories from the Ramayana were also performed. Javanese wayang wong Yogyakarta style is still performed to-day once a year celebrating the anniversary of the coronation of the Sultan. It is always accompanied by a big gamelan ensemble called gamelan ageng.

Prince Mangkunegara I from Surakarta had also revived the Old Javanese wayang wwang. The performance, however, was not a ritual. It was recreated as a purely aesthetic presentation. So it is not surprising that this dance drama Surakarta style became a commercialized performance since the last quarter of the nineteenth century (Brandon 1967). To-day we can enjoy wayang wong Surakarta style produced by some wayang wong companies such as Wayang Wong Sriwedari in Surakarta, Wayang Wong Ngesti Pandawa in Semarang and Wayang Wong Bharata in

Jakarta. This commercialized wayang wong dance drama is always staged on a proscenium theatre building. I is also accompanied by a big gamelan ensemble, gamelan ageng.

3. Balinese wayang Ramayana.

Due to some similarities in its forms, Balinese wayang Ramayana -- shadow theatre enacting stories from the Ramayana -- had its origins in the thirteenth to the fourteenth century East Javanese shadow puppet theatre. The style of the Balinese wayang Ramayana (carved in profile) may have adapted the style of the Ramayana reliefs as carved on the Panataran temple. Balinese wayang Ramayana is very archaic and accompanied by a simple gamelan ensemble called gamelam gender wayang. This shadow puppet theatre is also performed as a ritual.

4. Javanese wayang purwa.

Wayang purwa is a Modern Javanese term to name the Javanese leather puppet theatre enacting old stories such as the Arjunasasrabahu, the Ramayana, the Mahabharata and some other indigenous Javanese stories. Caused by the Islamic influence and also by its aesthetic considerations, the shapes of the Javanese leather puppets are more slender and refined compared to those of the Balinese counterparts. Some of its functions, however, are still the same as those of the Balinese. Although stories from the Ramayana are rarely performed today, yet, some villages still like the stories. There is one thing which should be noted that some puppeteers consider a couple of episodes enacting the death of Kumbakarna (Ravana's brother) and the death of Ravana very sacred. Specific offerings, including a buffalo's head, should be served during the performance. The dead bodies of Kumbakarna and Ravana are usually wrapped with white cloth just like the death of real human beings. In the old days wayang purwa performance enacting stories of the death of Kumbakarna and the death of Ravana were performed to chase away evil spirits causing epidemic deceases. Wayang purwa or wayang kulit purwa is usually accompanied by a big gamelan ensemble, gamelan ageng.

5. Javanese langen mandra wanara.

Langen mandra wanara — literally "performing art of many monkeys" — is a Javanese dance opera created by Prince Danureja VII, prime minister of the Yogyakarta kingdom, by the second half of the nineteenth century. This dance opera — originally danced by male dancers exclusively — is performed in a squatting position. All of the dancers deliver the dialogue in macapat song. Its dance technique and its characterization are similar to those of the court wayang wong, except that despite the dancers dance in a standing position they dance in a squatting position. Several langen mandra wanara groups were active until the 1940's. Due to some difficulties in finding dancers who at the same time also singers, there are only a couple of groups still rehearsing irregularly.

III. RAMAYANA IN POLITICAL AND SOCIAL LIFE

The kingdom of Ngayogyakarta Hadiningrat (now known as Yogyakarta) which was established by Sultan Hamengku Buwana I in 1755 was much inspired by the Ramayana in its state conception. Ngayogyakarta Hadiningrat consists of four words: Ngayogya, karta, hadi and (ning) rat. Ngayogya is the Javanese spelling of Ayodya, the capital city of Prince Rama. The nasal ng, meaning "in" or "at", is pronounced for names of places beginning with a vowel such as Ng-Ambarrukma, Ng-Ambarwinangun, Ng-Alengka and Ng-Ayodya. For the purpose of poetry, i.e. to beautify the word, the Javanese also very common to distort the last syllable of some words. So it is not surprising that the name Ayodya (Ayodhya) is distorted to become Ayogya (pronounced "Ngayogya"). The name of the city of Ayogya is found in a literary work called Serat Rama. Karta means "prosperous"; hadi means "beautiful" or "beauty"; rat means "the world"; and ning is a preposition meaning "of" or "at". Thus Ngayogyakarta Hadiningrat means "Prosperous Ayodya, the Beauty of the World".

By naming his kingdom Ngayogyakarta Hadiningrat it is evident that Sultan Hamengku Buwana I (1755-1792) was much inspired by the Ramayana to build his new kingdom. He also

identified himself as the incarnation of Wishnu by using the royal title Hamengku Buwana, "One Who Preserves the World". Hamengku Buwana I had a sacred weapon called Cakra (Soedarsono 1984), i.e. the sacred weapon of Kresna, the incarnation of Wishnu (Resink 1990:11-14).

After Indonesia was proclaimed as an independent republic in 1945, the kingdom of Ngayogyakarta Hadiningrat was changed its status to become a province of the republic. Although there is no more functional king, the son of the last Sultan (Hamengku Buwana IX) still preserves the royal title Sultan Hamengku Buwana X (1989-). The official name of the ex-kingdom is Special Province of Yogyakarta. However, the present Sultan and members of the royal family still prefer to name the palace "Ngayogyakarta Hadiningrat".

Before Indonesia became a republic in 1945, many good names and also sacred weapons in the Ramayana were borrowed by many Javanese and Balinese aristocrats to name their children. This tradition only happened among the aristocracy as all heroes and heroines of the epic were aristocrats. Some names from the Ramayana borrowed by Javanese and Balinese noble parents to name their children were Rama (or Surama), Laksmana (or Sulaksmana), Barata (or Subarata), Sumitra, Sugriwa, Subali, Tara (or Sutara), Wibisana (or Subisana), Sinta, Trijeta, Senggana (or Sunggana), Maruti, Kuntawijaya (sacred weapon of Rama) etc. Rama has gotten a wider meaning. Among the Javanese aristocrats Rama has become a favorite term to address persons of older and higher ranks such as father, uncle, great teacher and also Catholic priest. It should be noted, however, that the Javanese considered that names ended with a vowel a should be male names; while the ones ended with a vowel i should be female names. It is therefore that Tara, the name of Subali's wife, was borrowed to name a son. And Maruti, another name of Hanuman, was borrowed to name a daughter. Besides that in Modern Javanese language the word su means "good". So it is not surprising that some personal names from the Ramayana were added with a su to make the names having better meaning, for example, Surama, Sulaksmana,

Subarata, Subali and Sutara. Sometimes the Javanese also combined two different names to name a child, such as Kunta Wibisana.

Again, only among the aristocrats used to name their children with names of heroes and heroines from the Ramayana. The common people, especially the peasants, did not dare to name their children with names of heroes and heroines from the epic. They preferred to use names which sounded rural such as Beja, Paija, Tukija, Paima, Paina, Kliwon, Sapar, Painem, Paijem, Ponikem, Pairah, Tugirah, Paijah, Tukirah etc. Only after the independence the peasants dared to names their children with names sound urban and intellectual without any connections with names from the epic such as Gangsar Wahyudi, Bambang Purwanta, Eka Nugraha, Triwijayanta, Robi Cahyadi, Titin Ernawati, Erni Handayani etc.

Of course, there are still many Indonesian who consider that there are some cultural values found in the Ramayana. They preserve names of heroes, heroines and places in the epic to name streets, hotel rooms, banks, travel agencies etc. such as Jalan Hamunan (Hanuman Street), Jalan Pancawati (Pancawati Street), Rama Room, Sinta Room, Laksmana Room, Trijata Room, Rama Bank, Rama Tour, Rama Travel Agency, Sita Travel, Rama Furniture Centre, Sinta Photocopy, Ramayana Batik Shop, Ramayana Hotel, Ramayana Restaurant, and now Hanuman is adopted as the symbol or logo of Taman Mini Indonesia Indals.

IV. RAMAYANA AND TOURISM

Compared with the other Indonesian epics Ramayana has a simple story line, and it is also common in Southeast Asian countries. It is therefore that when tourism began to enter the Indonesian economic life, Bali and Yogyakarta started to package a number of dance dramas enacting stories from the Ramayana. There are at least two dance dramas which have become the most popular tourist performances, i.e. Balinese Cak and Javanese Sendratari Ramayana.

1. Cak or Kecak.

The Balinese Cak or Kecak (pronounced "chak" or "kechak") was

first created by dancers in Bedulu village, Gianyar Regency, during the 1930's. It was created to anticipate many foreigners who came to Bali to visit this particular island which had been long known by Western people as the island of gods or "the last paradise". Cak was originally a male chorus of the Sang Hyang Dedari ritual performance functioning to chase away evil spirits which caused epidemic deceases. The chorus was taken away from its ritual and sacred context and devised as a new kind of secular Ramayana dance drama purely given only for tourists. In this performance several skilled dancers in dance costumes enact an episode of the Ramayana such as the abduction of Sita, while the one-hundred Cak performers function as the chorus to accompany the drama with their chanting. The Cak performers sit in concentric rings around an oil-lamp. One of the Cak members serves as the leader (Bandem and deBoer 1981). In this dance drama the Cak performers sometimes also function as monkey soldiers of Rama, and demon soldiers of King Ravana. Today there are more than ten professional groups of Cak perform regularly for tourists but one performs at the Balinese Cultural Centre in Denpasar is considered the best. The performance lasts one hour only in the early evening.

2. Sendratari Ramayana or Ramayana Ballet.

Sendratari Ramayana is a Javanese dance drama without verbal dialogue which commonly called Ramayana Ballet by tourist agencies. This genre was created by a number of choreographers led by Prince Jatikusuma of Surakarta in 1961 as a successful work to bridge the gap to the non-Javanese audience. The dialogue is replaced by hand gestures and facial expressions. An amphitheatre was built for this first Ramayana ballet in front of the Prambanan temples in Yogyakarta. Since 1961 there had been a four-night performance around the full moon every month from May through October. Due to the increasing number of tourists visiting Yogyakarta another amphitheatre and an arena theatre were built to the west of the temples in 1987. Since 1987 an eight-night performance has been staged on the amphitheatre around the full moon every month from May through October. Another Sendratari Ramayana has been presented in the

arena theatre on Tuesday, Wednesday and Thursday evening every week. And last but not least. It should be known that Sendratari Ramayana is also performee once a month by the Pelangi Hewantara at Taman Mini Indonesia Indals.

REFERENCES CITED

Bandem, I Made, and Fredrik Eugene deBoer. Kaja and Kelod; Balinese Dance in Transition. Kuala Lumpur: Oxford University Press, 1981.

Brandon, James R. Theatre in Southeast Asia. Cambridge, Massachusetts: Harvard University Press, 1967.

Covarrubias, Miguel. Island of Bali. New York: Alfred A. Knopf, 1956.

Dutt, Romesh C. The Ramayana and the Mahabharata (Condensed into English verse). London: Everyman's Library, 1969.

Holt, Claire. Art in Indonesia: Continuities and Change. Ithaca, New York: Cornell University Press, 1967.

Kern, H. Ramayana: Oud Javaansch Heldendicht. 's-Gravenhage: Martinus Nijhoff, 1900.

Poerbatjaraka, R.M.Ng. Kapustakan Djawi. Djakarta: Penerbit Djambatan, 1964.

Resink, G.J. "Le Sultan Hamengkubuwana VIII et le Ramayana," Archipel 40 (1990), pp.11-14.

Santoso, Soewito. Indonesian Ramayana. 3 vols. New Delhi: Mrs. Sharada Rani, 1980.

Soedarsono. Wayang Wong; The State Ritual Dance Drama in the Court of Yogyakarta. Yogyakarta: Gadjah Mada University Press, 1984.

_____. "Rama, the Ideal Hero and Manifestation of the Good in Indonesian Theatre," Studies in Indo-Asian Art and Culture, Vol.3 (1973), pp. 129-146.

Suharto, B. "Langen Mandra Wanara di Daerah Istimewa Yogyakarta." Jakarta: Proyek Pengembangan I.K.I., Departemen Pendidikan dan Kebudayaan, 1978-1979.

Stutterheim, W.F. Rama-Legenden und Rama-Reliefs in Indonesien. 2 vols. Munchen: Georg Muller, 1925.

Zoete, Beryl de, and Walter Spies. Dance and Drama in Bali. Kuala Lumpur: Oxford University Press, 1973.

Zoetmulder, P.J. Kalangwan: A Survey of Old Javanese Literature. The Hague: Martinus Nijhoff, 1974.

INDONESIAN PERFORMING ARTS

CHANTHANA IAMSAKUN

by Chantana Eiamsakul

These are notes written following a study stage at ASTI (Academic Sine Tari at Yogyakarta) made possible by a scholarship provided by the Indonesian goverment.

Landing in Jakarta, one is immediately impressed by this large modern city which reflects the economic, political and industrial development of the country today. But, at the same time, only a few kilometres away from the living capital, one can admire the natural beauty of Indonesia with its rice fields mountains, beaches and rich vegetation.

ASTI is a performing arts institute located in the ancient capital of Java. It has many facilities including a room lined with mirrors to practice dramatic arts, a sound recording system, and a theatre for stage practice.

The Balinese style of teaching performing arts is somehow similar to what we have in Thailand. The teacher must be able to dance as an example for all to see, proceeding step by step until the end of the song. Supervision is achieved by holding the learner's posture in the position needed. The Javanese style of teaching include warming up by flexing the hands and legs. There are, of course, some differences with the Thai style of teaching. The teacher will demonstrate a particular step of the dance, though if a complete song is being taught this demonstration will continue to the end. Another method is also used: the teacher may sit, beating the rhythm with a stick and giving instructions; he tells the learners the name of the dance in Javanese. In order to perform Indonesian drama one must know the music as well as the steps, in theory and practice. One must record the dance movements and the interpretation of different roles, techniques, light, colour, sound, and the stage instruments. Through the methods of acting and management, a successful student will have to arrange

a complete performance by oneself. This is a form of creation, relying on the student's imagination, and including story-planning and arranging the dance steps.....

Adopting new artistic styles is common in Indonesia. New styles from western countries are borrowed and inserted into the curriculum. New and old styles are combined: Indonesian dance is being contimously developed as new ideas enter the scene. At the same time original old arts are taught, parallel with the new.

Every major style of Indonesian performing arts is taught: the Javanese, Balinese, Sundan and Sumatran dances and music. Roles learnted are not restricted: actors are taught to play male and female parts, giants and mondeys; they learn everything up until the edn of their courses. However, if someone is particularly good at a certain part he or she will learn that role specially. The acting roles will only be allocated at performance time.

While learning Thai dance the trainee will wear a jothi (chongkraben). Indonesians however, wear a T-shirt and tights, and on some occasions a sarong and long-sleeved shirt. The sarong will vary according to the dance. The study of Indonesian performing arts is difficult as the music is hard to follow. The actions are very different from the Thai dance and each scene of the performance takes a long time, from ten to sixty minutes. Enjoyment comes from the various rhythms associated with different styles.

Though Indonesia has been a colony of western powers in the past, it has managed to conserve its arts and culture well. Even urban people wear traditional dress. The women put their hair up and use ornamental pins to keep it up. The men may wear a Malay dagger at their waist regardless of whether it is a festival or part of everyday life. In this they still recognize the importance of their cultural heritage. Following

this recognition, every school includes performing arts in its curriculum. Western ideas cannot destrov this old culture and the people still love music and singing. Even on T.V. there are art and culture programmes, mostly singing and dancing shows.

At night there are live performances in the towns and cities. Girls from 4 years upwards enter private drama schools, of which there are many. They are quite cheap. The Sala Sawasdi School teaches Balinese-style dance. Romosas, another private school, teaches Javanese drama. It is popular to study these subjects. In the daytime, the Romosas School teaches Javanese drama, with performances at night for foreigners.

Javanese Drama

The Yogyadarta style of performance originated in the Royal Court. Most teachers are descended from Glaton stock. The dance is slow and graceful, with the eyes looking shyly down. The walk is graceful, gentle and calm. It reflects the polite manner of the Javanese. Their way of talking and their other actions are quite slow.

Surakarta Style

This style has a delicate sense of detail with beautiful, gentle dance movements, reminding one of the flow of waves, unceasing.

[Rhotos: (L) The Suradarta style of Java, the Mahabharathat Scene Retno Tinandino and (R) The Surakarta Style of Java, Tari Golek[

If one has never studied these two types of Javanese drama they[2] appear impossible to differentiate. The dance postures and costumes are similar but not the dame - may be because the cities were not far apart. Surakarta is also sometimes called soro, and is an old city with a palace. The Surakarta version of the Ramayana and the Mahabharat are vert well known. In Yogyakarta the story of the Ramayana is performed in the Perambanan temple which has beautiful sculptures and statues. It has a

large, open area, ideal for performances. Shows take place on the 15th day of the waxing full moon. (July - September)

The principal parts of the Ramayanaa in Thailand and Indonesia are similar, although with some differences;

THAILAND	INDONESIA
Ram	Rama
Lak	Lesmana
Sida	Sinta
Thotsakan	Rahwana/Dasa Muka
Hanuman	Anoman, Hanumah
Samanakha	Sarpakenaka
Phiphek	Wigisana
Intharachit	Indrait
Sukhrip	Sugriwa
Kumphakan	Kubokarno

Javaneses instrumental music is played in two styles. Roughly the same instruments are used in Gamelon. A lot of instruments may be combined however, such as drums, khong wong, ranad mai, brass xylophone, flute, maichap and cymbals, all of which have their own Javanese names.

Another type of show, which uses many people to work puppets and do the voices is Wayang Kulit. One type of performance particularly popular with old people is Wayang Orang. The show generally begins at nine O'clock in the evening and continues all night. There is usually a short story as introduction before the show begins.

Indonesia gives much importance to the performing arts. We can see this at the dancing competitions which thrive there. On any one night, for instance, one might see a Tari Golek competition, which is visually quite striking. The competitiors put on full make-up and complete

costumes with a number stuck to their chests. The judges are teachers and recognized experts who give points to the competitiors for their performances. The winner will usually receive a shield or cup and a certificate in honour of this award.

Sundan Dance

This is a western Javanese dramatic art form originating in the town of Bandung. This is a good town for sightseeing with mountains everywhere and breathtaking views. The dancing here is extremely graceful and similar to the Tjai style. There are on the position of fingers (Tang Wong and Jeep). Suda Music is melodious and sweet - very pleasant to listen to. The instruments used are fixed; in Thai they are called "Saw" and "Klong" . This type of performance is very popular, and each pose has its appeal for local audiences. The Sai Pong dance, and the performa performance called Topeng in Sundan style is very popular indeed. Topeng means "masks" and at the end of theperformance the actors remove their masks to reveal their beautiful faces.

Sumatran Dance

This is a beautiful folk style of drama. Although it is a drama for the Royal Court, most Sumatran people do not know or perform the Ramayana dance at all. It consists of various dances, such as men and women singing and dancing with themes revolving around love and romance. Dances, such as the Fan, Umbrella, and Candle Dance appear to be a pose followed by a lovely rhythm in a fixed pattern. Stringed instruments - the violin type - and Klong Romana are blended superbly with the Sumatran style of dance. As their city is close to Singapore and Malaysia the performance is quite similar to the Thien Yu Bon Jan dance, or Rong Ngeng which is known in the south of Thailand.

Balinese Dance

The style of dance found in Bali has no similarity with its Javanese counterpart at all. They are so different that it is hard to believe that they originate from the same country! What is called in Javanese "Ngruji" employs fingers position of the waist. The use of the hands is similar to that of the Thais, but the fingers are not straight. This is called Ngithing and Nyempurit. Using a cummerbund a distinctive pose is held. The eyes are discreetely lowered, never looking at the audience.

Dancers in Bali style fingers (Tang Wong) will be straight with squared shoulders, chest out, and eyes bright. Sometimes the eyes may look wild, staring straight agead. The hips are moved according to the rhythm and the music; whether slow or fast, the postures may be languid or vibrant. A symbol used in many Balinese performances is the frangipani plant which is used as a head decoration. The Balinese love it because it is a fresh-looking flower, which blooms for a long time and fades away rather slowly after its long life. This may all seem strange to Thais who believe that to keep this plant in the house will bring misfortune.

The Balinese are Hindu; most of their performances are to propitiate or worship their deities. Usually they show a gentle temperament, though sometimes they dance with such force that it is fascinating to watch. The people of Bali are pleasant and open. This is reflected in their performing arts, in the graceful movements they make, using their bodies to reveal the innate characteristics of these people.

Bail is already a famous island for foreigners, with the inviting sea and many palaces to visit inland. In rural areas there are many temples where the people give offerings to their gods. Only two kilometres out of town, Bali has a relatively undisturbed countrvside. Most people are farmers, and though western civilization has reached the island of Bali, its people have retained their ancient culture.

The Balilnese still take their simple pleasures by walking with their relatives and neighbours to bathe in the local river. This is done with a simple sarong g around the waist. Out of sight, the men also bathe together. This is a regular feature of their daily lives. Certain customs exist only in Bali, such as this gabit of bathing in the river called Mandi Di Sungai Adat Bali. Married women with children will walk shirtless carrying goods on their heads, which looks so natural and beautiful.

The people of Bali respect and give offerings to their gods and their ancestors. They build shrines in their homes, but the number of shrines will depend on their power and status as individuals.

The women sell almost anything in the market place and they will also have a small shrine there, offering goods on a small silver tray, or one made of banana leaves, filled with flowers and joss sticks, so that they are permanently worshipping their gods with little offerings.

In general, Indonesians believe in God, though there are so many religious in Indonesia. Most Javanese are Muslim, but there are also Christians, Hindus, Buddhists and Confucianists. On Fridays, Muslims go to the mosque; on Sunday Christians go to church. The Balinese go to temples. Some Indonesians go to Buddhist temples, but there are not many in Indonesia. A typical hostel may include residents with many religions, everyone living together in harmony and happiness. Indonesians do things according to principles. Relationships are most important to them: the relationship between husband and wife, parents and children; helping each other during celebrations, like at harvest time and weddings. Other typical characteristics are their kindness, ever-present smile, and generosity to guests. The official Indonesian language, used all over the country, is Bahasa Indonesia, however, there are hundreds of local languages. The most widely used being Javanese and Balinese.

There are only two seasons in Indonesia, summer which falls between April and October, and a rainy season (or monsoom) between November and March. The rain is particularly frequent in December and January. Indonesian food consists mainly of rice, the method and style of cooking varies from island to island. Muslims, of course, do not eat pork, though the Balinese, being Hindus, rather enjoy it.

The most well-known dramatic art forms come from Java, Yogyakarta, Surakarta, Bali, sunda and Sumatra. Besides these, there are many more local performing arts upon which the Indonesian government places great importance, especially local drama and music.

THE INVOLVEMENT OF THE RAMAYANA IN INDONESIAN TRADITIONAL MUSIC[1]

By Sri Hastanto, Indonesia

Preface

There is not only one kind of Indonesian traditional music, but many different kinds. This is due to the hundreds of different ethnic groups in Indonesia, each group having its own individual culture which is a sub-culture of the national culture. Music plays a part in each of these sub-cultures. Each sub-culture has many different musics, some even having as many as ten different kinds. So you can imagine just how many different kinds of music there are in Indonesia. Some of these musics are similar in nature, but others are completely different, and they are all called Indonesian traditional music.

Indonesian traditional music, like music in general, is influenced by many different environmental factors such as natural surroundings, religion or faith, politics, legend and so on. One or more of these factors, can influence the musical expression together with the melody, rhythm, tempo and dynamics. Of these many factors which combine with the musical expression of Indonesian traditional music, legend is the one which is relevant to the theme of this seminar. For this reason I will discuss only the involvement of legend, particularly the Ramayana, in the life of Indonesian traditional music.

---

1. Paper presented in International Ramayana Seminar in Bangkok 17-18 April 1991.

Legend has often influenced musical composition. In Indonesia each sub-culture has its own local legend. The sub-culture Pasundan in West Java for example has Sangkuriang as it local legend. In Bali there is Calonarang and so on. In addition there are some legends which have developed and are present in a few sub-cultural areas such as the Panji,[2] the Ramayana and the Mahabharata. We are going to concentrate on the involvement of the Ramayana in the life of Indonesian traditional music.

The Ramayana Epic and Indonesian Traditional Music

The Ramayana has been known in Indonesia since the beginning of the eighth century. By the ninth century some episodes from the Ramayana had been carved as reliefs on the walls of the Prambanan temples (Shiva and Brahma temples). In Indonesia the Ramayana epic is alive and flourishing in areas which in the past were strong Hindu kingdoms like the Srivijaya kingdom in Sumatra, the Mataram Hindu kingdom in Central Java, the Majapahit kingdom in East Java, and likewise in that area which has the highest Hindu population, that is Bali.

The development of the Ramayana - and also the Mahabharata - in Indonesia was not only in its movement from its place of origin (India), but in its adaptation by Indonesia poets. The life principles of the Indian Ramayana which were not relevant to Indonesian culture were altered so as not to disturb the life principles of Indonesian tradition which were already established. It is estimated that 40% of the Indonesian Ramayana differs from the original version (Soewito Santoso 1990:75). And it is this Indonesian Ramayana which influences many forms of Indonesian traditional music in Java and Bali.[3]

---

2. The Panji legend was derived from a fourteenth century historical event in the Kediri Kingdom in East Java
3. The Ramayana is less popular in Sumatera and has not developed in the performing arts.

There are at least three kinds of Ramayana which are used in Indonesian traditional music they are: The old Javanese Ramayana, the new Javanese Ramayana which are Serat Rama and Serat Lokapala; and the Ramayana which is alive and flourishing in wayang society such as Sapta Kandha. The first kind uses the old Javanese language, the second uses a mixture of new Javanese and middle Javanese language[4] as does the third kind. The third kind has many different versions.

Different Forms of Ramayana Involvement in Indonesia Traditional Music

As I have already mentioned the Ramayana is alive and flourishing in Java and Bali. So although we are discussing Indonesia traditional music, we are focussing primarily on these two islands.

In order to facilitate the discussion, before we talk about the different forms of Ramayana involvement in Indonesian, traditional music, I would first like to mention the musical elements, especially those which are relevant to this involvement. These elements are: Ensemble, melody and tonal arrangement, and text.

Kecak in Bali

Kecak is a genre of performing arts which presents a combination of music and dance using the Ramayana story. The kecak can be said to be an extraordinary art form, both visually and musically. About fifty or

---

4. Middle Javanese language is the Javanese language which was developed between the old and the new Javanese language.

more dancers sit in a circle, and in addition to dancing as they sit, they also function as musical instruments producing the sound 'cak' in various rhythmic combinations. These rhythms are rich in interlocking patterns and create an extraordinary weaving effect. These sophisticated patterns which can make ones hair stand on end were inspired by the sound of thousands of monkeys.

Gender Wayang in Bali

In Bali there is a special ensemble used for accompanying wayang kulit (shadow puppet theatre) which is known as gender wayang. It is given this name because the main instrument is the gender. For the Mahabharata story the musical accompaniment uses only two pairs of genders. To accompany the Ramayana story, however, these two pairs of genders are considered insufficient for the range of expression required. The genders are thought to be unable to support the movements of the monkeys and giants which dominated the scene. For this purpose the Balinese increase both the number add kind of instruments in this ensemble by adding a pair of kendhang (drums), a set of ceng-ceng (cymbals) and several gongs.

The vocal element in this ensemble is provided by the dhalang (puppeteer) who sings a description of each scene. The singing is known as suluk. In this presentation of the Ramayana story the dhalang's singing is all taken from extracts of the old Javanese Ramayana.

The Music in Javanese Wayang Kulit and Wayang Wong

There are several kinds of wayang kulit in Java one of which is called wayang kulitpurwa and whose story is taken from either the Ramayana or the Mahabharata. A performance of wayang kulit purwa is accompanied by a gamelan ensemble. From the above explanation we can see that the same ensemble is used to accompany all two kinds of story. Even the order of gendhings (pieces) is basically the same, the only difference being in the suluk. Although the dhalang sings the same melodies, the texts are different. Most of the suluk texts in the Ramayana story are taken from the new Javanese Ramayana.

The texts which are found in the new Javanese Ramayana and the Mahabharata, for the purpose of suluk, can be divided into two categories, these being neutral texts and non neutral texts. The neutral texts are those which do not mention the name of any Ramayana or Mahabharata characters for example:

Kukusing dupa kumelun, ngeningken tyas sanga pekik, kawengku sagung jajahan, nanging sanget angikibi, Sang Resi Kanekaputra, kang anjog saking wiyati.

(The smoke from the incense rises above the knight as he kneels meditating. Although guarded by his soldiers there is still fear in his heart. God Kanekaputra descends from the heavens).

This text comes from the Ramayana epic (Setat Rama),[5] but does not mention any Ramayana characters. A suluk which uses this kind of text can be used to accompany a scene in which a king is meditating in an anxious state of mind, whether that scene is taken from the Ramayana or the Mahabharata.

This text comes from the Ramayana epic 'Serat Rama),[5] but does not mention any Ramayana characters. A suluk which uses this kind of text can be used to accompany a scene in which a king is meditating in an anxious state of mind, whether that scene is taken from the Ramayana or the Mahabharata.

Another Ramayana text which has a feeling of melancholy is the description of Sita in the gardens of Alengka as she receives Rama's ring brought to her by Hanuman. Sita weeps and almost faints, after she comes to she takes out her hair pin called Cundhamanik to give to Rama as she cannot meet her beloved Rama face to face.

Siyang pantara ratri, amung cipta pukulun, tana lyan kneksi. Mila katur, kang Cundhamanik, Prasasat ragenq ulun kang sumembah munggwing Padanta prabu. Myang kagunganta singsim, saksat sampun prapti, katon asta pukulun, wulaten narapati. Rama dewaningsun.

(I think of only you both and day, since we cannot meet, I am sending Cundhamanik as a token of my love for you. When your ring came it was like your own sweet hands stroking may hair. See hoe I am suffering Oh Rama my love)

Because of its beautiful but melancholy expression, this suluk has become established by Javanese as the accompaniment to the kings melancholy mood in the first scene of every wayang performance.

---

5. It tells of the time when King Rama is nervous, faced with his plan to attack Alengka on the following day. When all the soldiers and commanders are asleep, King Rama meditates until the God Naradha come down.

The musical accompaniment for Surakarta style wayang wong[6] came from that of wayang kulit. Yogyakarta style wayang wong, although differing from wayang kulit in its accompaniment, does not differ in it use of ensemble or gendhings (pieces). As with wayang kulit the difference in the accompaniment is found in the text of the dhalang's singing.

Langen Mandrawanara in Yogyakarta

This genre is in the form of a dance drama which uses dialogue and monologue in tembang (song) form, accompanied by a gamelan ensemble. The word 'wanara' meaning monkey is contained in the name of this genre, and the dance drama does take its story from the Ramayana which is dominated by monkey characters. The melodies were specifically composed to fit the characters' monologue and dialogue, and they contain a special feeling or expression which has led to their being performed as concert music in their own right. This has enriched the repertoire of gamelan music.

Gamelan Music in Central Java

It is not only the musical accompaniment of traditional theatre that the Ramayana is involved, but also in concert music. Because of the literary beauty and life principles of the Ramayana (Serat Rama) the song texts of gendhings are often taken from the Ramayana, although the gendhings are not presented in the context of the Ramayana. These gendhings may be performed in the context of entertaining guests, at a wedding reception or even as part of wedding ceremony or other ceremony.

---

6. A wayang performed by human dancers.

The episodes which are often chosen are 'The disappearance of Sita', Hanuman as an envoy' and 'The great was of Alengka'.

In addition there are many new compositions in Javanese gamelan music which have been inspired by the Ramayana epic (example). The text tells of Hanuman singing accompanied by flute and drum in the middle of the giant soldiers of Alengka who are taking a break. Unaware that Hanuman is an enemy, the giants joint in dancing and than fall sleep because of Hanuman's becautiful singing.

This ends our brief look at the involvement of the Ramayana in Indonesia traditional music.

Surakarta, April 1991

Sri Hastanto.

Brandon, James R.

1967 Theatre in Southeast Asia. Cambridge, Marsachusetts: Harvard University Press.

Groenendael, M. Victoria Clara

1987 Wayang Theatre in Indonesia An Anotated Bibliography. Dordreat Holland/Providence U.S.A.: Foris Publications.

Josodipuro, R.Ng.

n.d. Serat Rama. Semarang: Van Dorp&Co.

Mangkunagara VII,K.G.P.A.A.: (ed)

n.d. Serat Pedhalangan Ringgit Purwa. 37 vols. Surakarta.

Sindusastra, R.Ng.

1930 Arjuna Sasrabahu. 6 vols. Balai Pustaka Weltevreden.

Soedarsono (ed.)

1970 "Laporan Seminar Sendratari Ramayana Nasional Tahun 1970." Yogyakarta: Panitya Penyelenggara Seminar Sendra Tari Ramayana Nasional.

Soewito Santosa (ed.)

1990 Urip-Urip. Surakarta: Museum Radya Pustaka.

DR. SRIHASTANTO

Date of Birth : December 22, 1946.

Education Background:

- Karawitan (Gamelan music and singing accompanied by a gamelan) Academy.
- PH.D. , Durham University, United Kingdom

Present position :

- Head of Karawitan Departement, ASKI Surakarta.
- Art Director, Javanese Art Section, KIAS.
- Professor of S2 Programme, Department of History, Gadjah Mada University, Yogyakarta.

Publications in English :

- The Concept of "Pathet" at Central Java Gamelan Music.
- The Vocal "Karawitan". Journal of Royal Music As sociation 1985. Slendro in Finger, 1985, Australian University. Gamelan and Cosmology, Tokyo, 1981.